Footloose

Stage Adaptation by

Dean Pitchford and **Walter Bobbie**

Based on the Original Screenplay by Dean Pitchford

Music by

Tom Snow

Lyrics by

Dean Pitchford

Additional Music by

Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman

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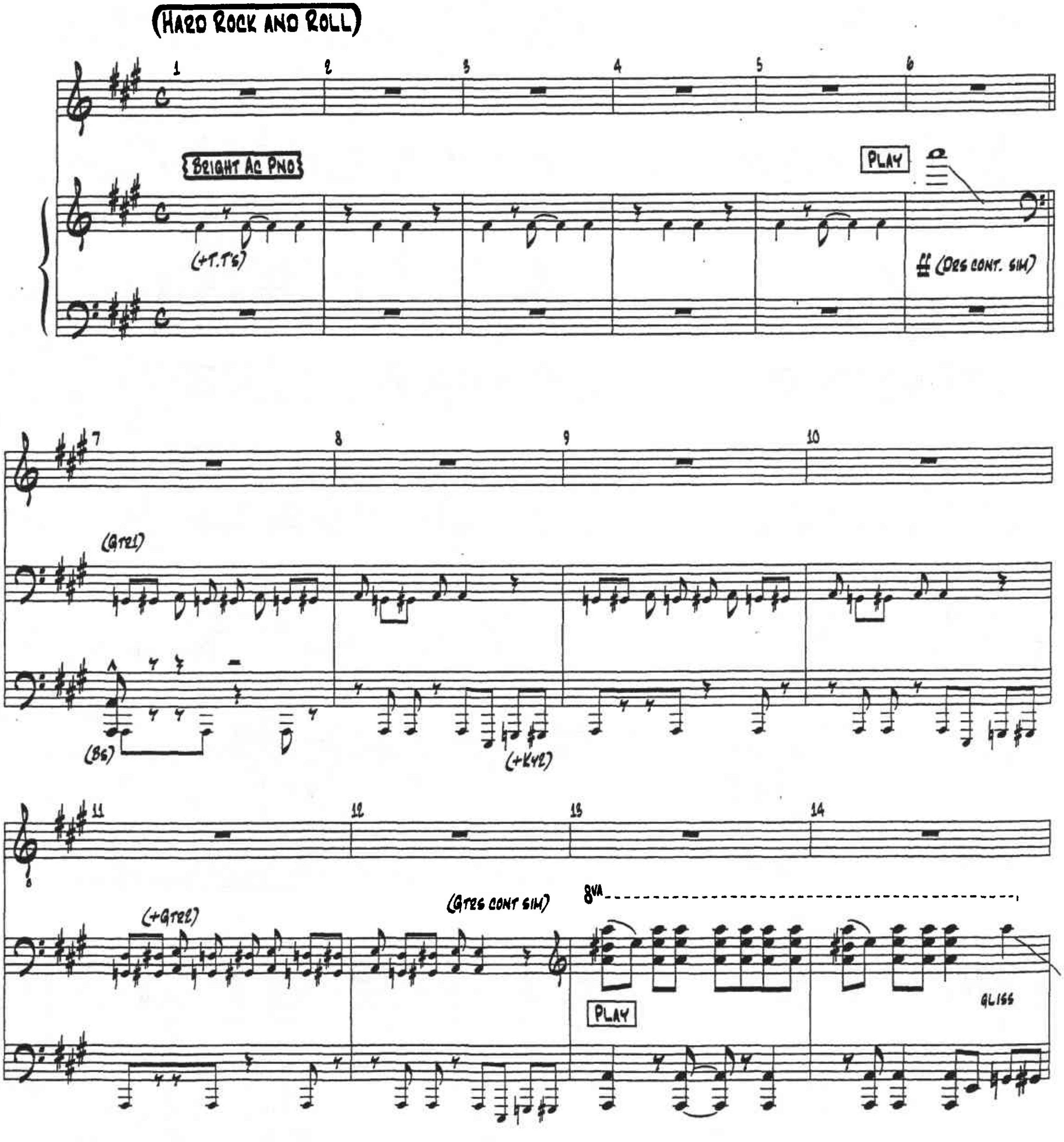
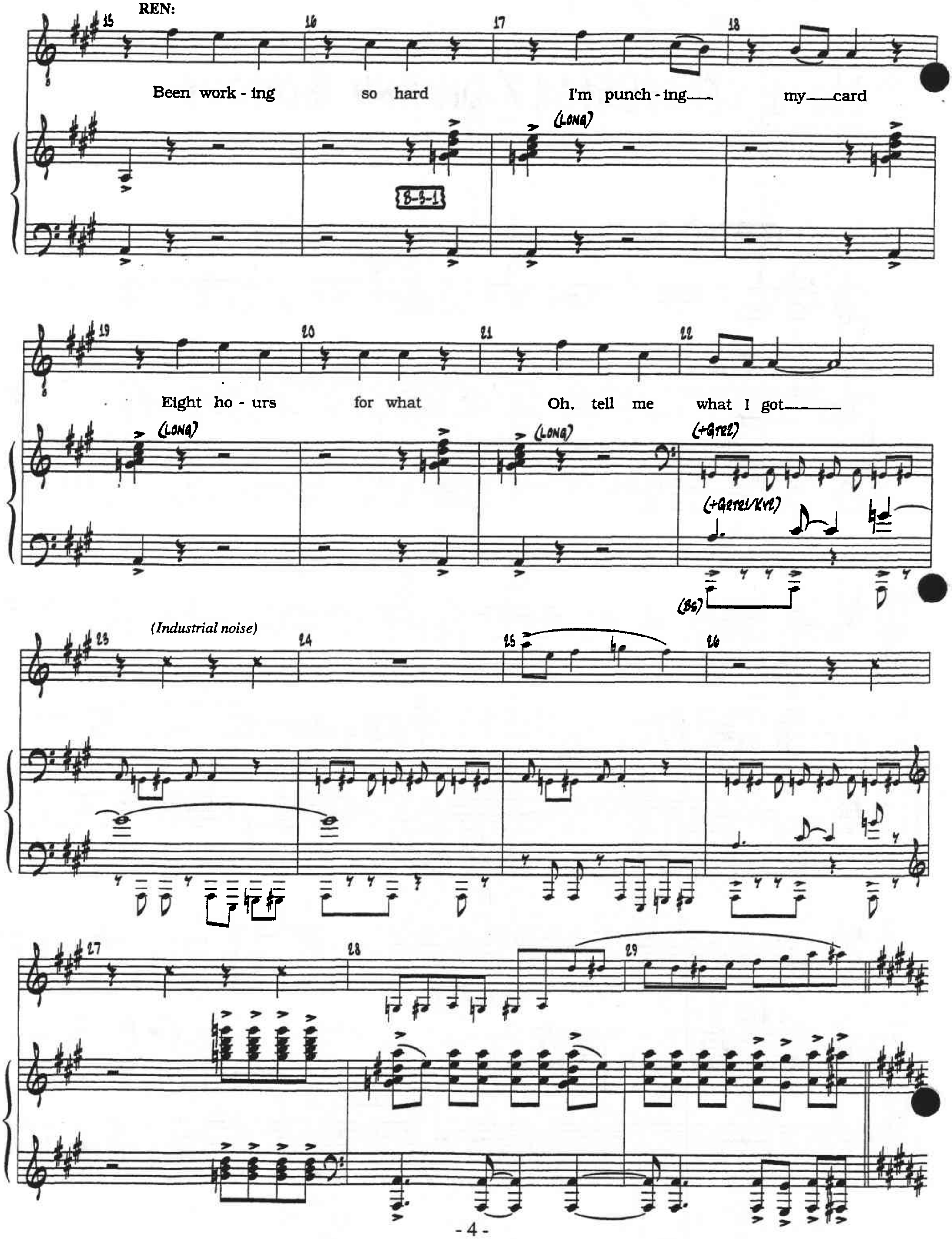
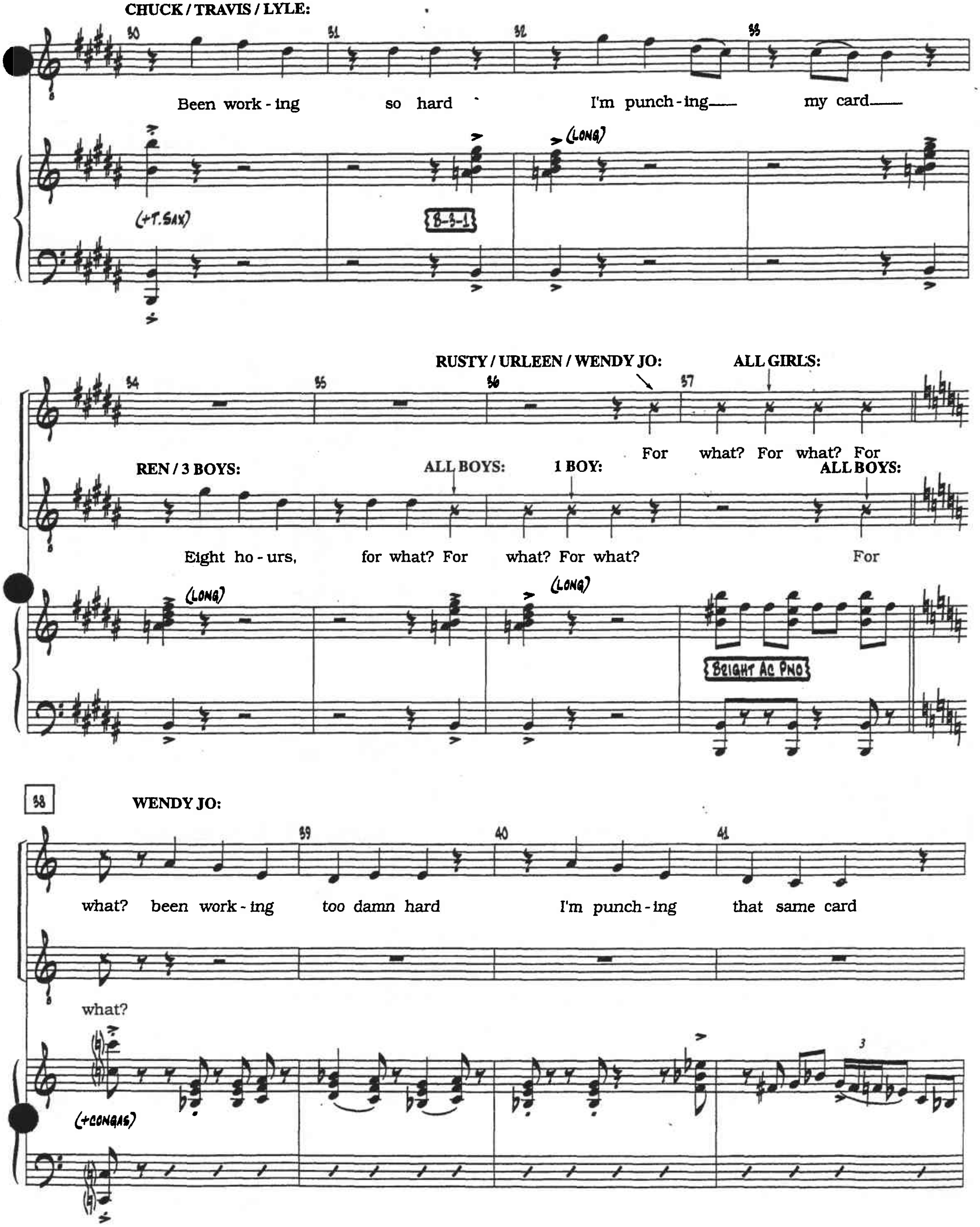
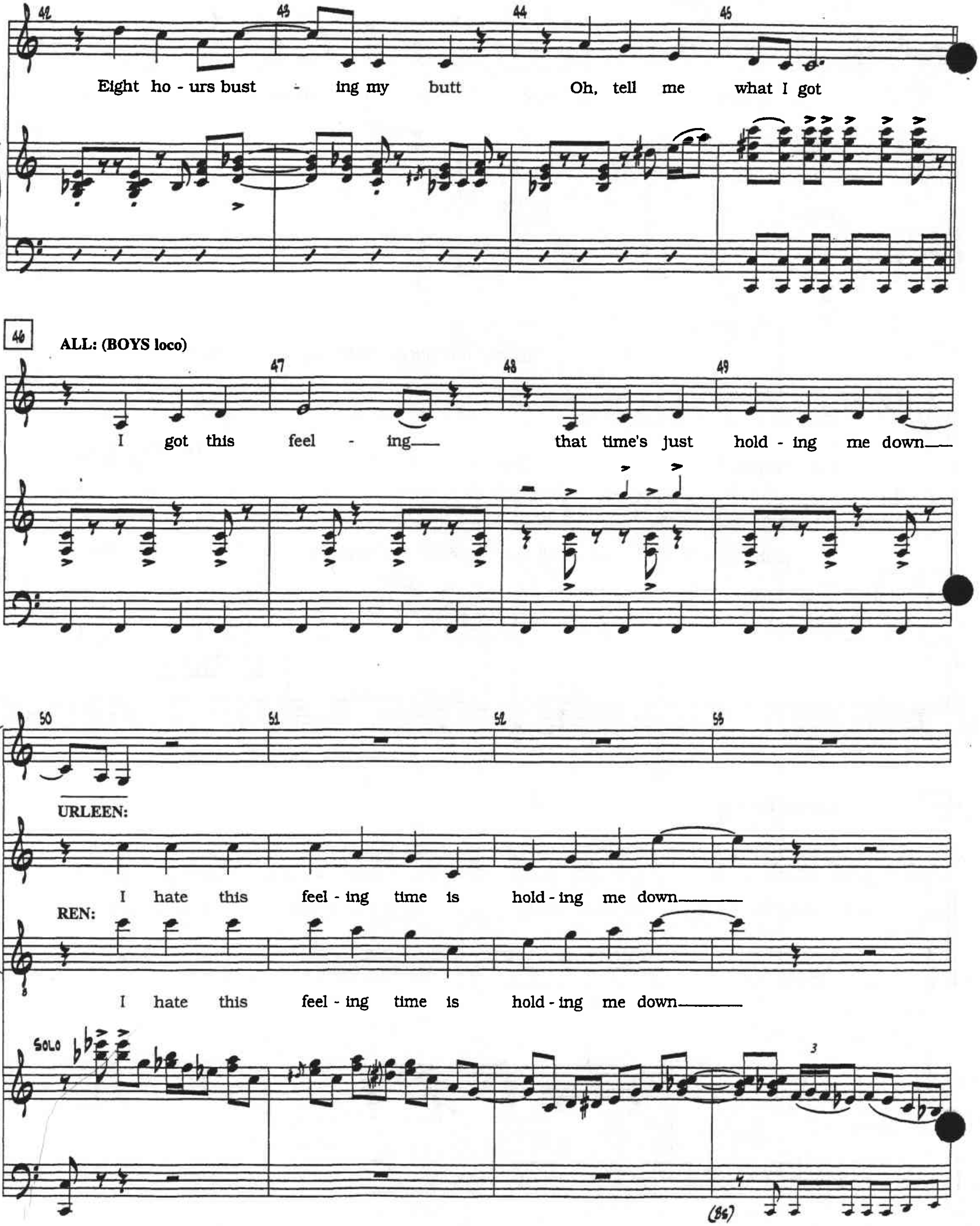
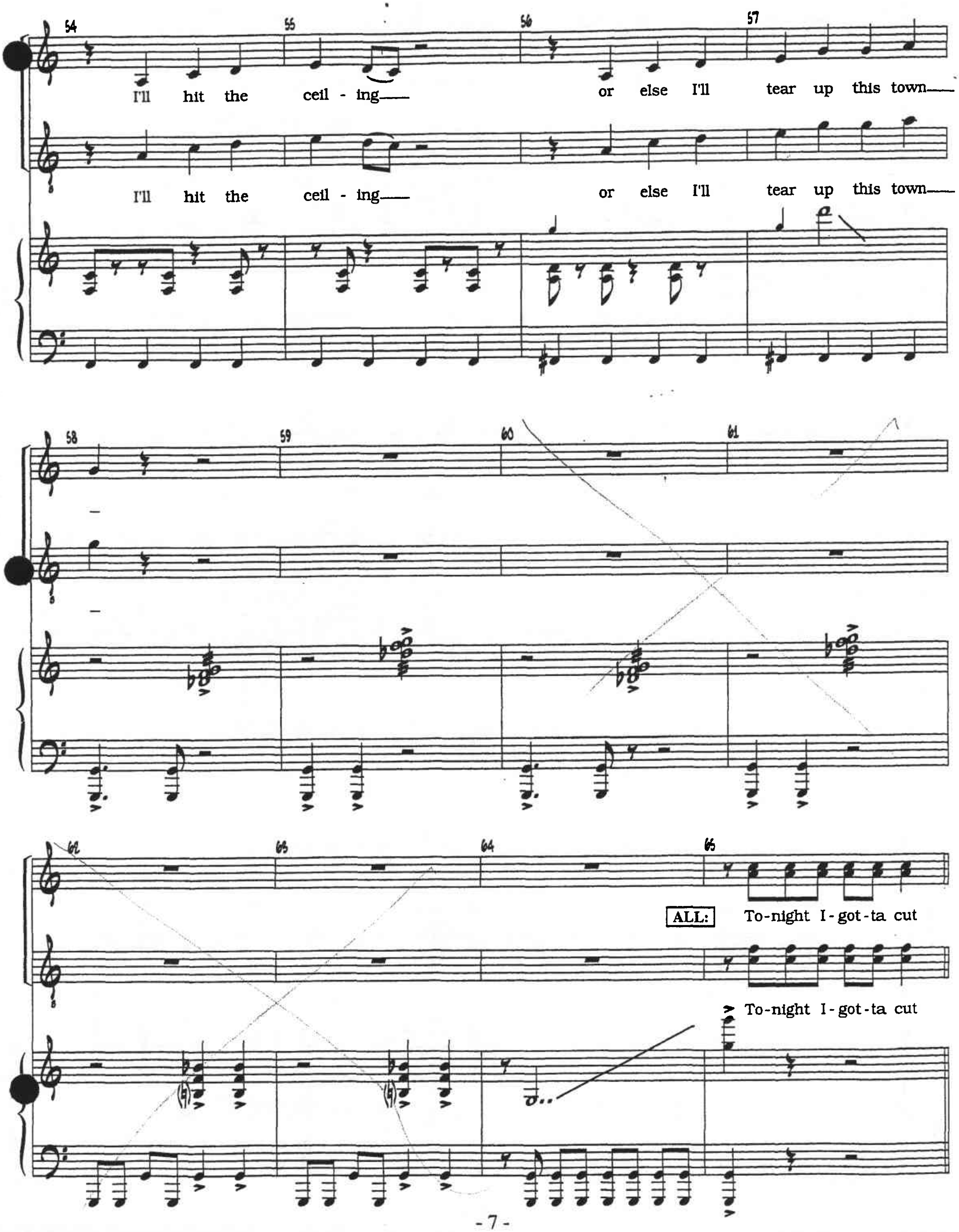
No. 1 FOOTLOOSE / ON ANY SUNDAY

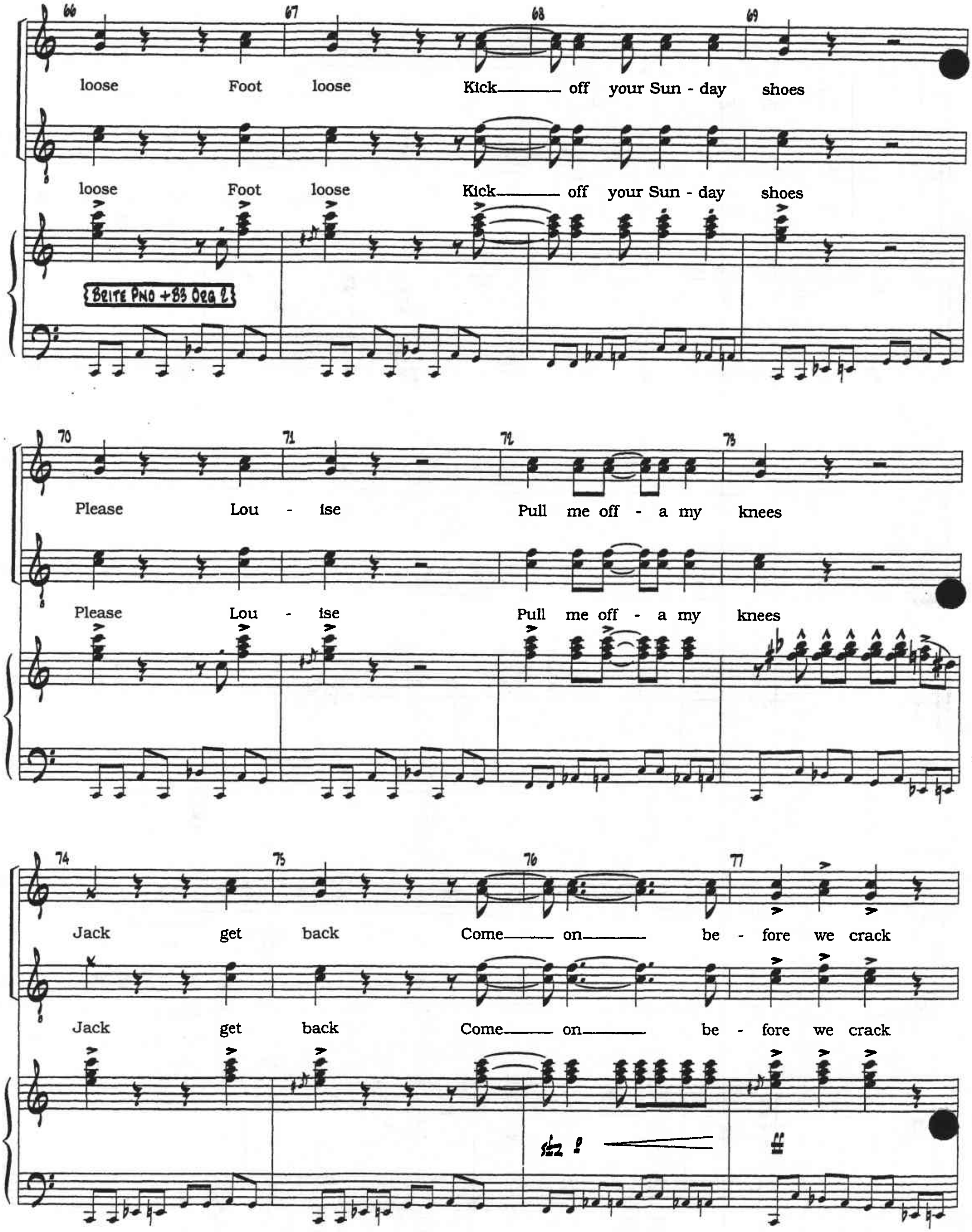

(HARD ROCK AND ROLL)
1
2
3
4
5
6
BRIGHT AC PNO
(+T.T'S)
PLAY
ff (DRS CONT. SIM)
7
8
9
10
(GTR1)
(BS)
(+KY2)
11
12
13
14
(+GTR2)
(GTRS CONT SIM)
8VA
PLAY
GLISS

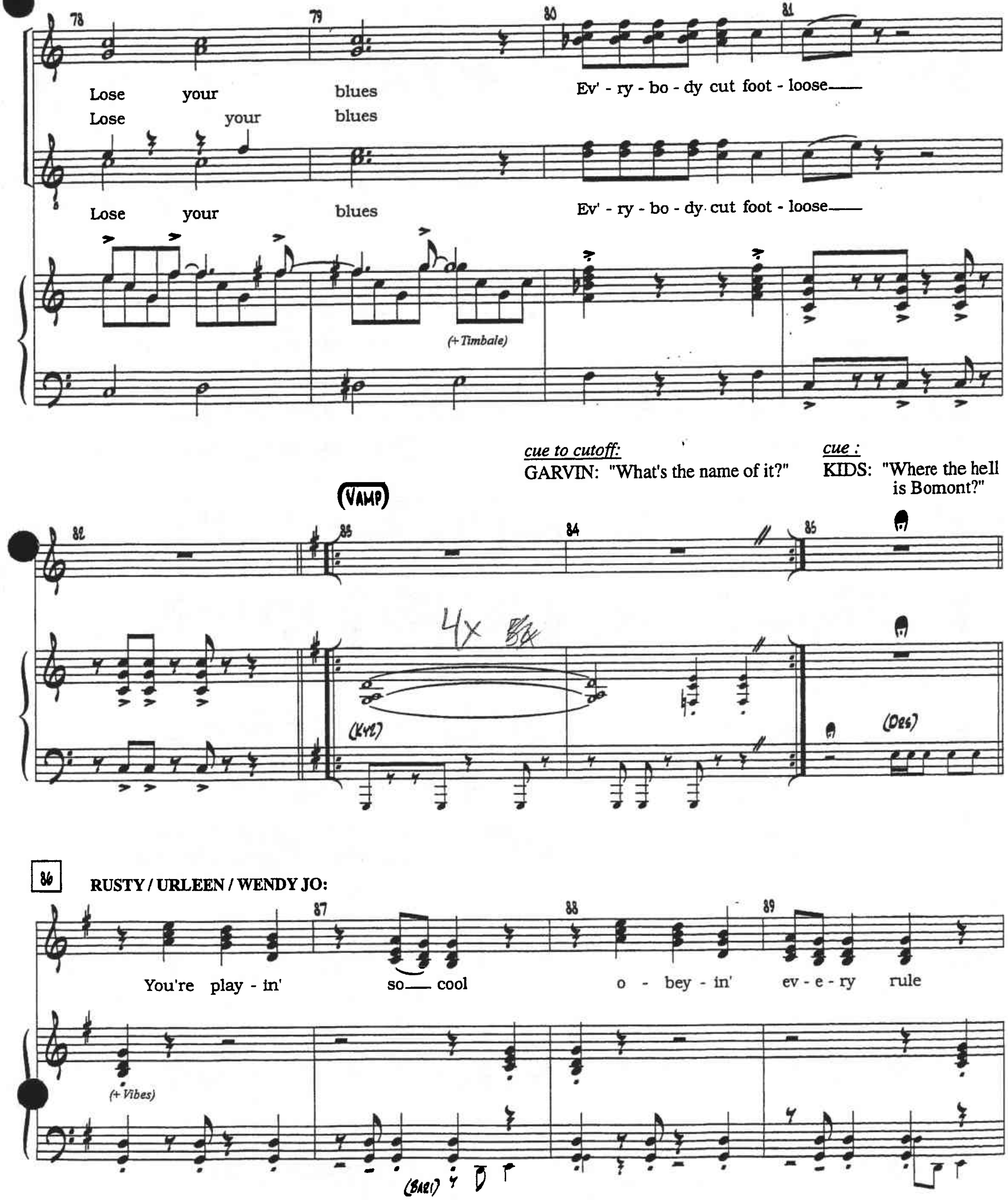

REN:
15
16
17
18
Been work - ing so hard I'm punch - ing my card
(LONG)
8-3-1
19
20
21
22
Eight ho - urs for what Oh, tell me what I got
(LONG)
(LONG)
(+Gtr2)
(+Gtr1/Ky2)
(Bs)
(Industrial noise)
23
24
25
26
27
28
29


CHUCK / TRAVIS / LYLE:
30
31
32
33
Been work - ing so hard I'm punch - ing my card
(LONG)
(+T. SAX)
B-3-1
RUSTY / URLEEN / WENDY JO:
ALL GIRLS:
34
35
36
37
For what? For what? For
REN / 3 BOYS:
ALL BOYS:
1 BOY:
ALL BOYS:
Eight ho - urs, for what? For what? For what? For
(LONG)
(LONG)
BRIGHT AC PNO
38
WENDY JO:
39
40
41
what? been work - ing too damn hard I'm punch - ing that same card
what?
3
(+CONGAS)


42
43
44
45
Eight ho - urs bust - ing my butt
Oh, tell me what I got
46
ALL: (BOYS loco)
47
48
49
I got this feel - ing
that time's just hold - ing me down
50
51
52
53
URLEEN:
I hate this feel - ing time is hold - ing me down
REN:
I hate this feel - ing time is hold - ing me down
SOLO
3
(Bs)


I'll hit the ceil - ing
or else I'll tear up this town
I'll hit the ceil - ing
or else I'll tear up this town
ALL:
To-night I-got-ta cut
To-night I-got-ta cut

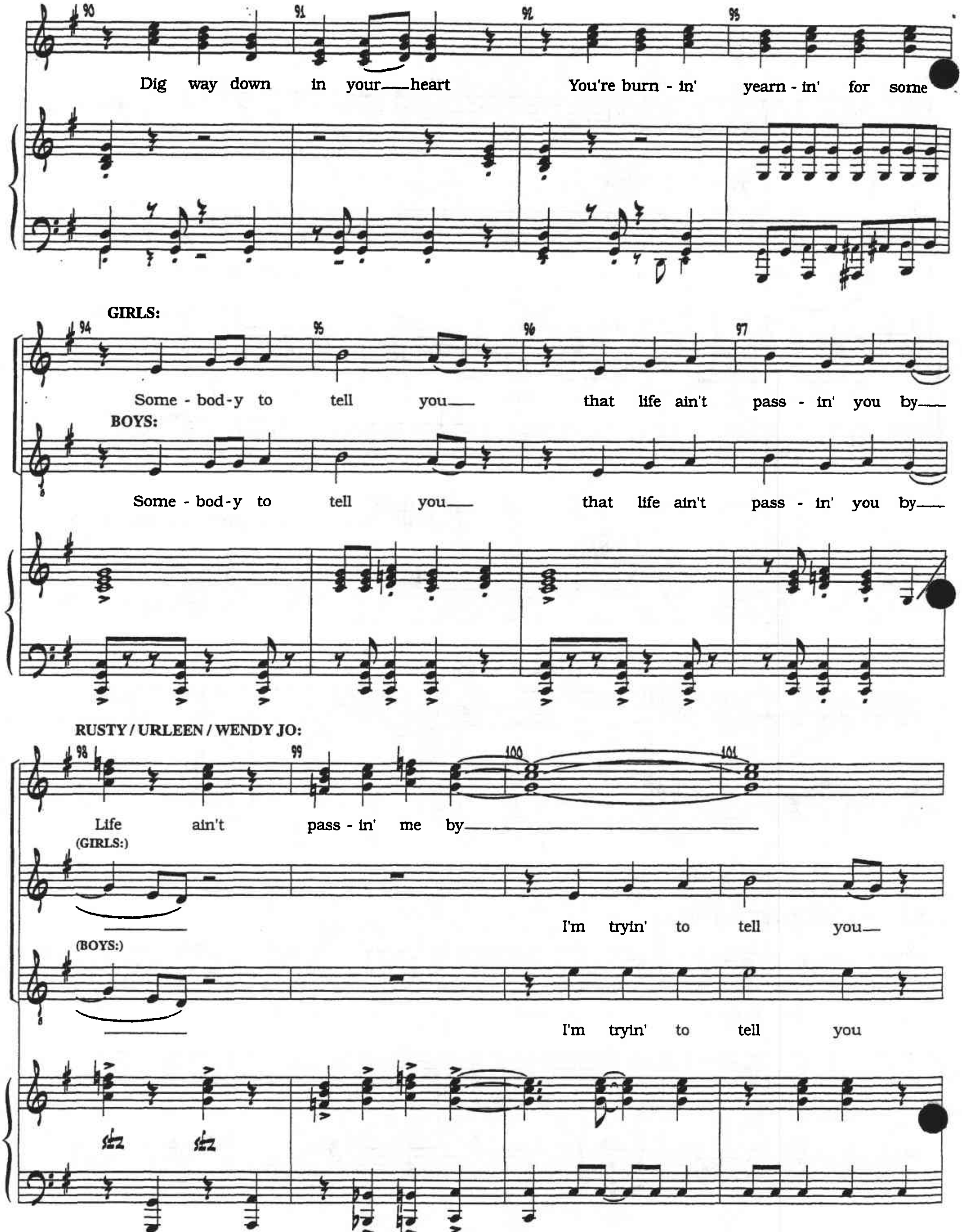

66
67
68
69
loose Foot loose Kick— off your Sun - day shoes
loose Foot loose Kick— off your Sun - day shoes
BRITE PNO + B3 ORG 2
70
71
72
73
Please Lou - ise Pull me off - a my knees
Please Lou - ise Pull me off - a my knees
74
75
76
77
Jack get back Come— on— be - fore we crack
Jack get back Come— on— be - fore we crack
sfz p
ff

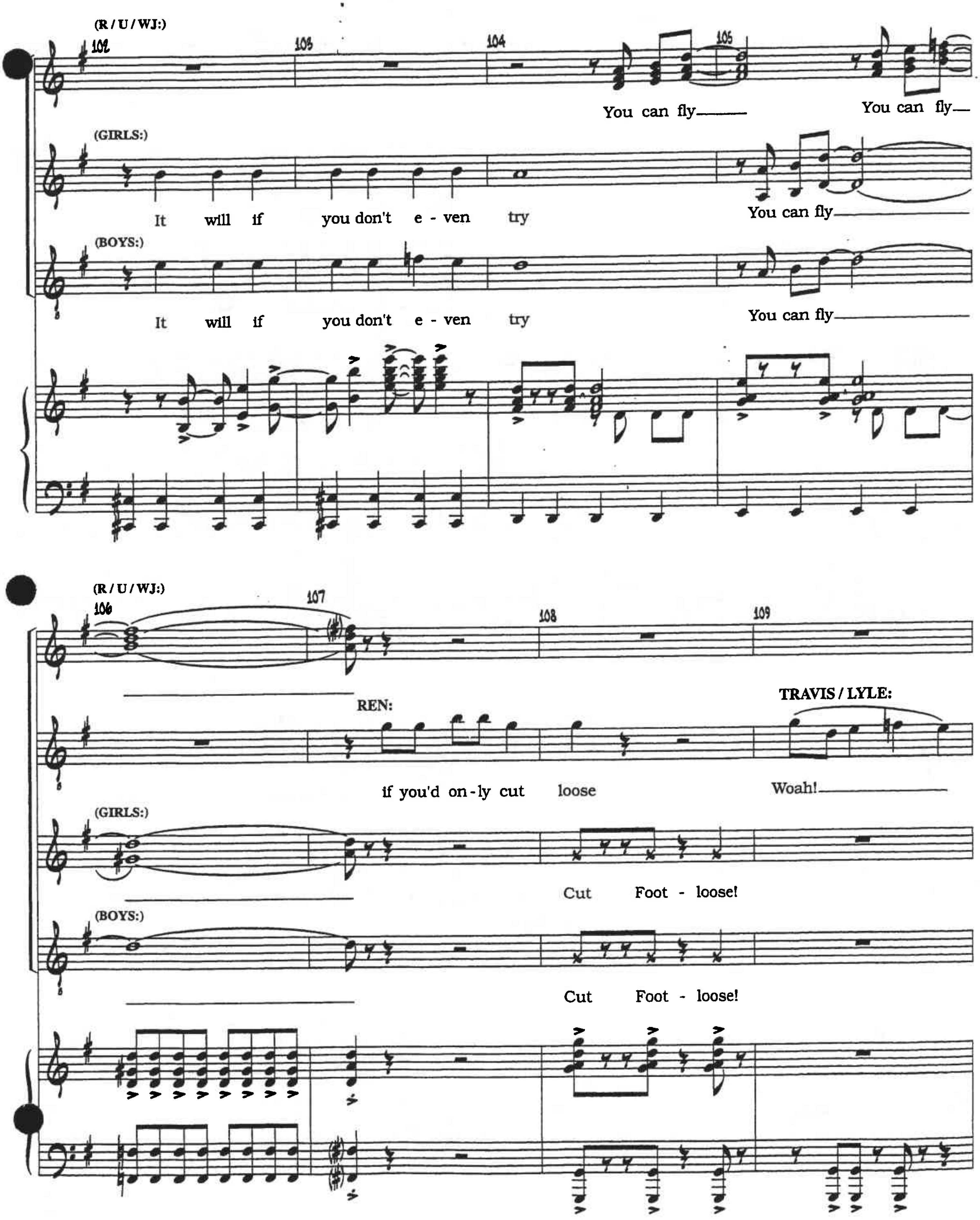

78
79
80
81
Lose your blues
Ev' - ry - bo - dy cut foot - loose
Lose your blues
Lose your blues
Ev' - ry - bo - dy cut foot - loose
(+Timbale)
(VAMP)
82
83
84
85
4x
(Kyz)
(Drs)
86
87
88
89
You're play - in' so cool o - bey - in' ev - e - ry rule
(+Vibes)
(Bari)

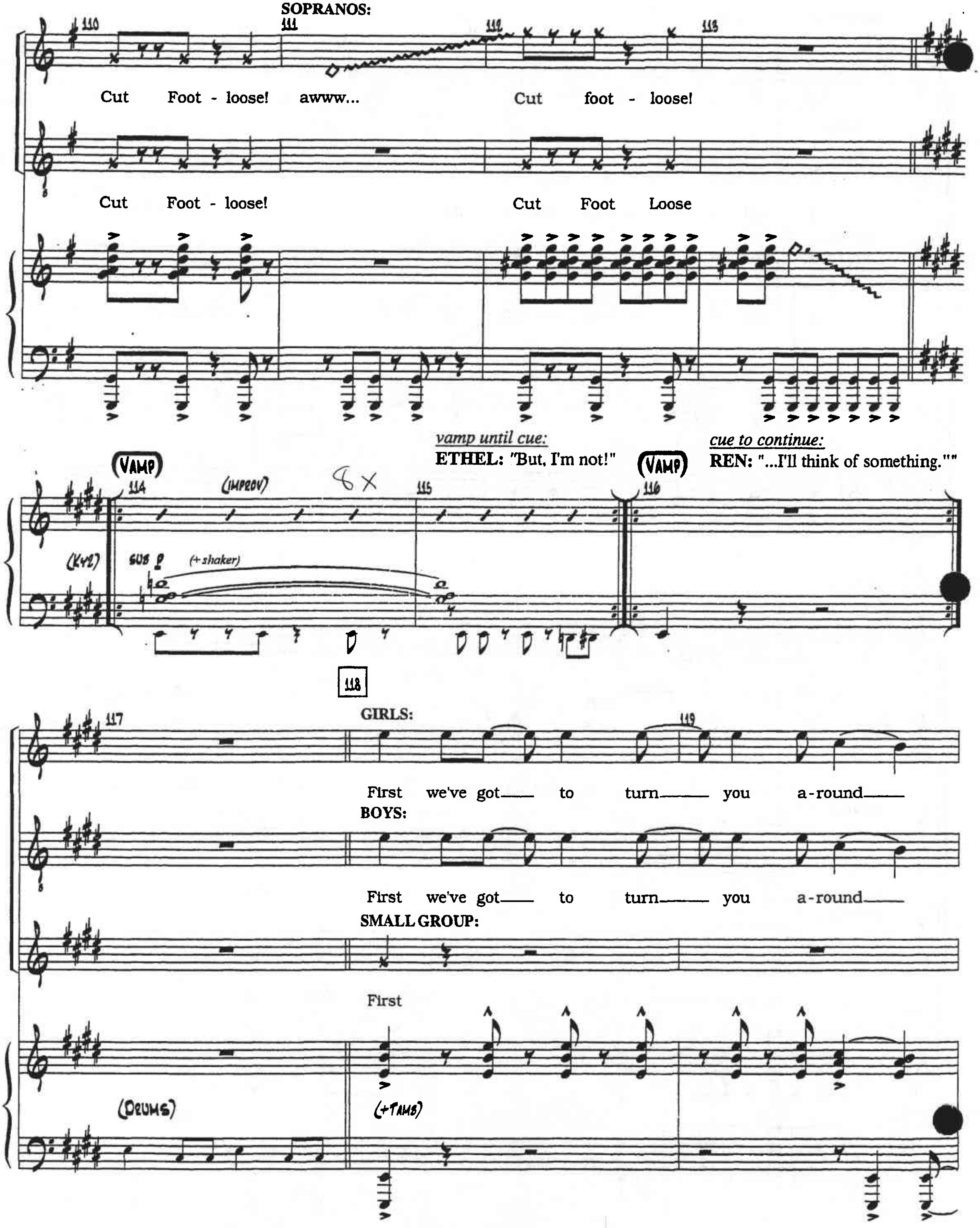
cue to cutoff:
GARVIN: "What's the name of it?"

cue :
KIDS: "Where the hell is Bomont?"

RUSTY / URLEEN / WENDY JO:

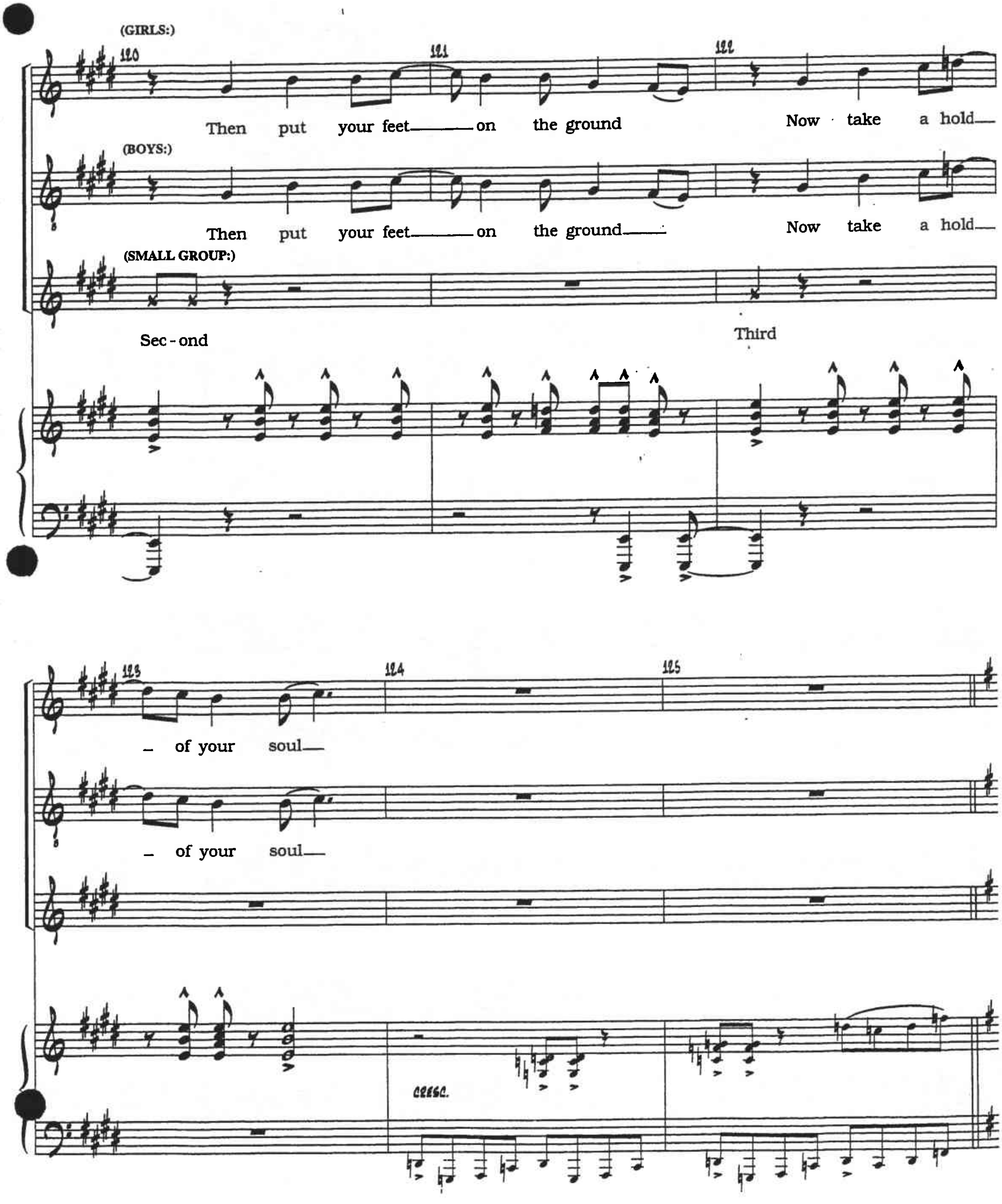

90
Dig way down in your heart
91
92
You're burn - in' yearn - in' for some
93
GIRLS:
94
Some - bod - y to tell you
95
96
that life ain't pass - in' you by
97
BOYS:
Some - bod - y to tell you that life ain't pass - in' you by
RUSTY / URLEEN / WENDY JO:
98
Life ain't pass - in' me by
99
100
101
(GIRLS:)
I'm tryin' to tell you
(BOYS:)
I'm tryin' to tell you
sfz
sfz

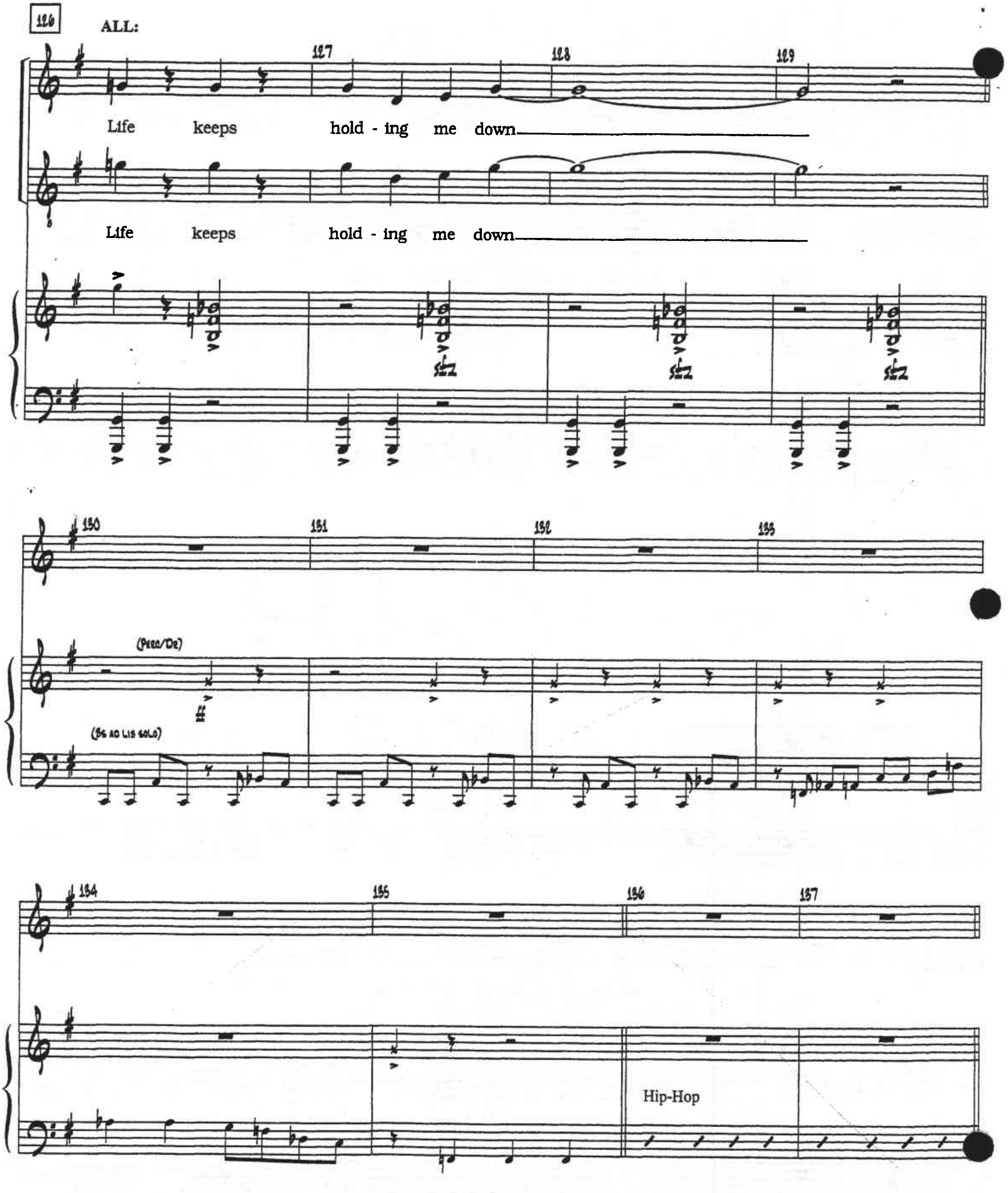

(R / U / WJ:)
102
103
104
105
You can fly
You can fly
(GIRLS:)
It will if you don't e - ven try
You can fly
(BOYS:)
It will if you don't e - ven try
You can fly
(R / U / WJ:)
106
107
108
109
REN:
if you'd on - ly cut loose
TRAVIS / LYLE:
Woah!
(GIRLS:)
Cut Foot - loose!
(BOYS:)
Cut Foot - loose!

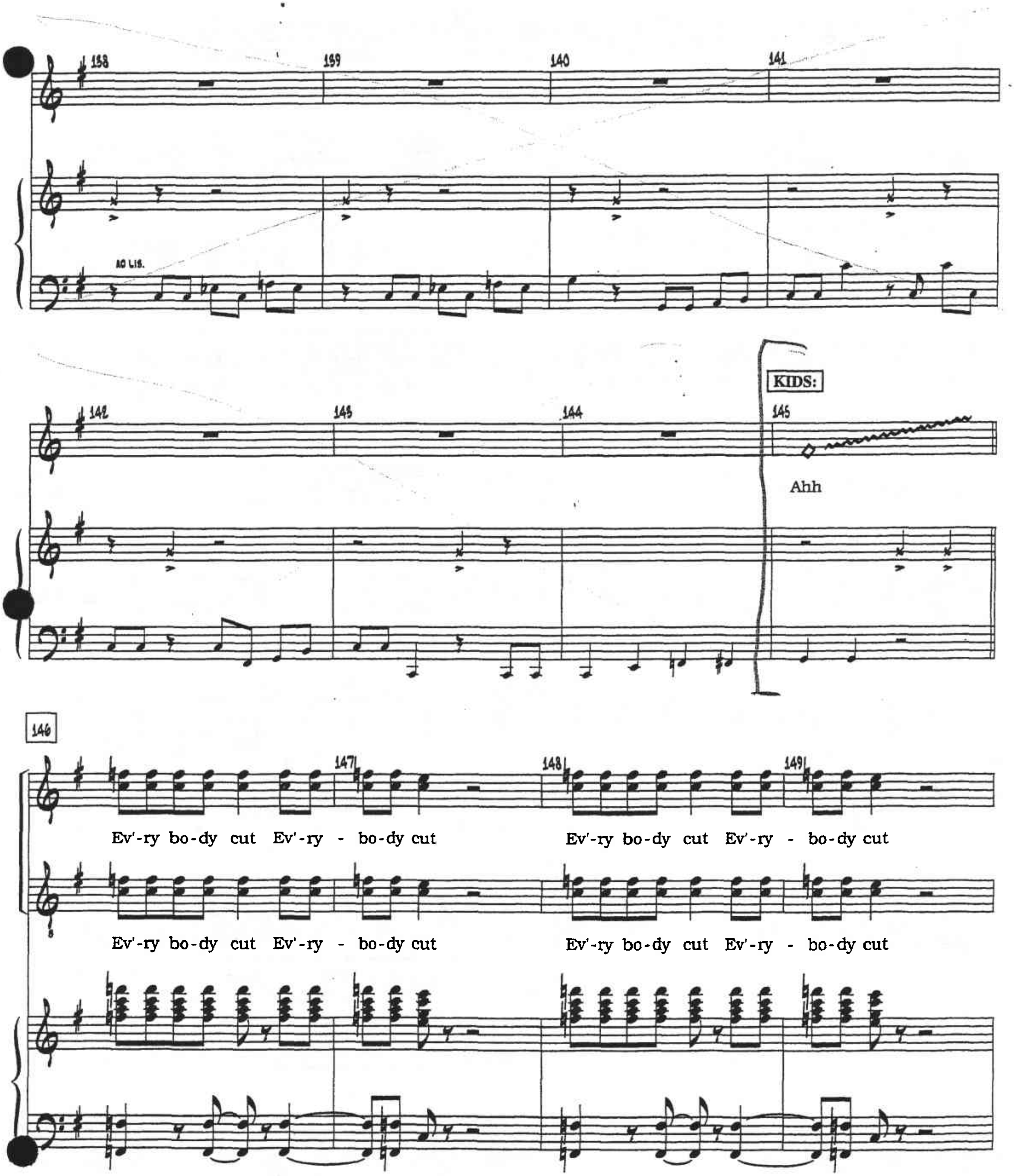

SOPRANOS:
110
111
112
113
Cut Foot - loose! awww... Cut foot - loose!
Cut Foot - loose! Cut Foot Loose
VAMP
114
(IMPROV)
8 X
115
VAMP
116
(KY2)
SUS 2
(+ shaker)
118
117
GIRLS:
119
First we've got to turn you a-round
BOYS:
First we've got to turn you a-round
SMALL GROUP:
First
(DRUMS)
(+TAMB)

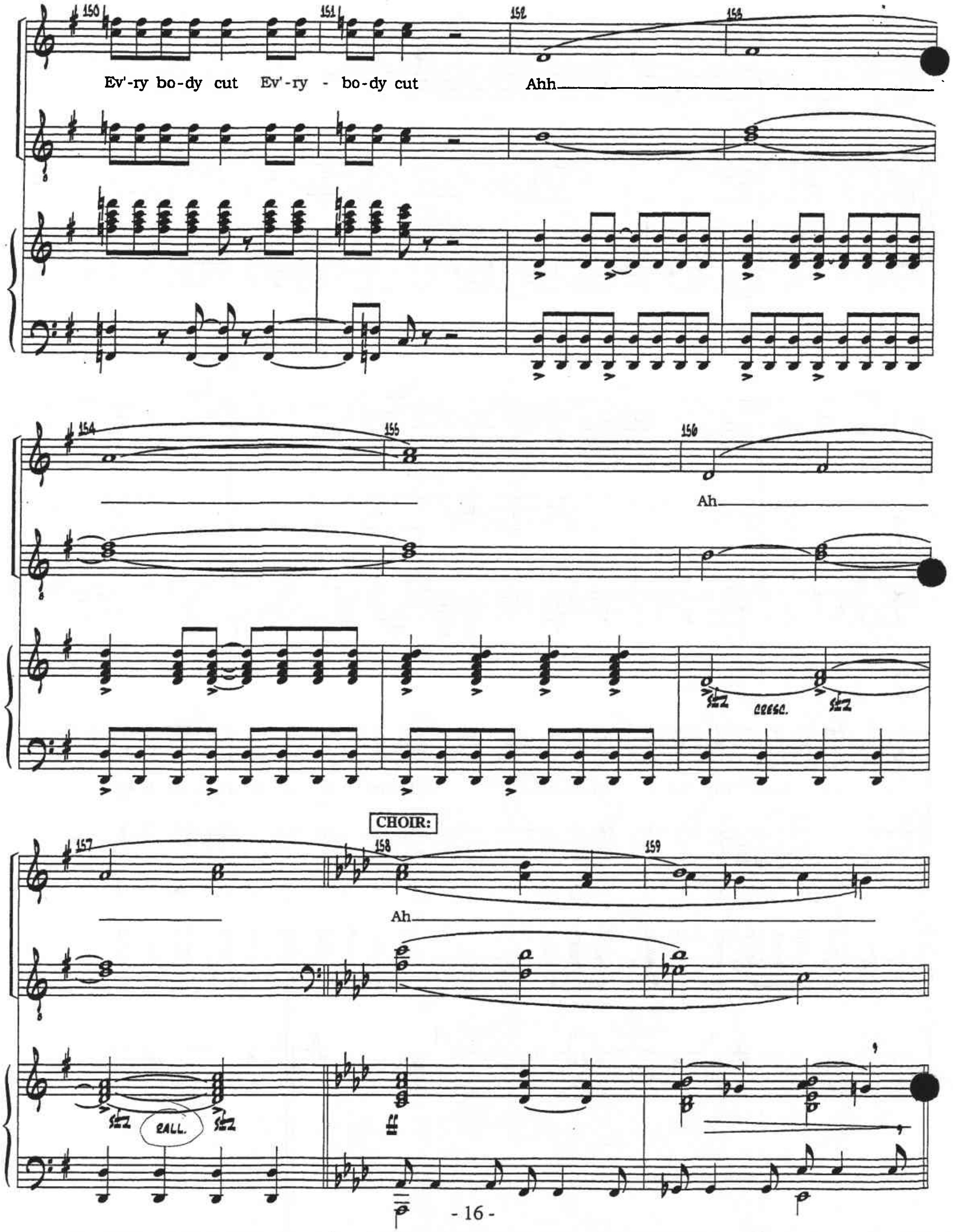
vamp until cue:
ETHEL: "But, I'm not!"

cue to continue:
REN: "...I'll think of something.""

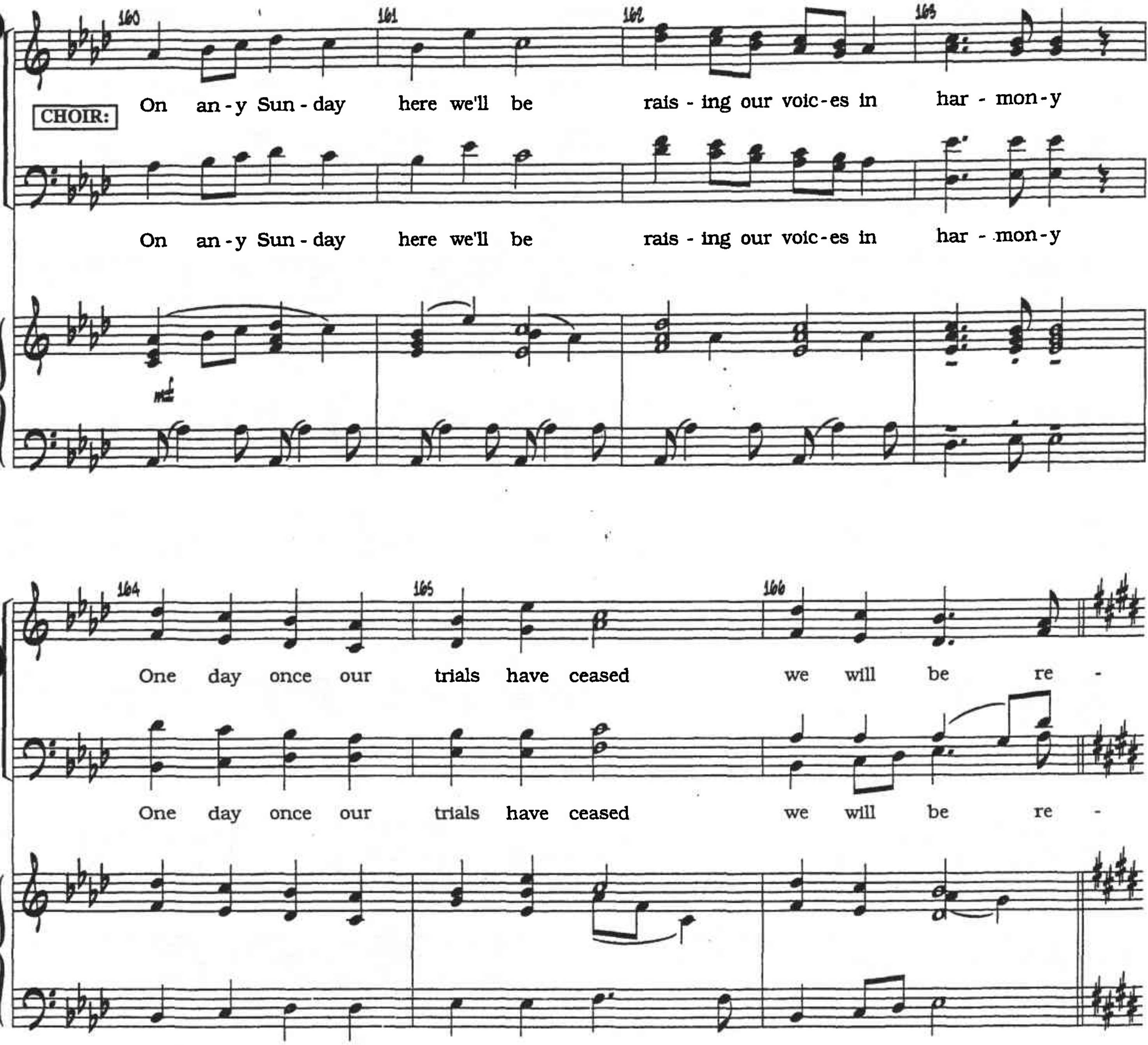

(GIRLS:)
120
121
122
Then put your feet on the ground Now take a hold
(BOYS:)
Then put your feet on the ground Now take a hold
(SMALL GROUP:)
Sec-ond
Third
123
124
125
of your soul
of your soul
cresc.


ALL:
Life keeps hold - ing me down
Life keeps hold - ing me down
(Perc/Dr)
(Bs ad lib solo)
Hip-Hop

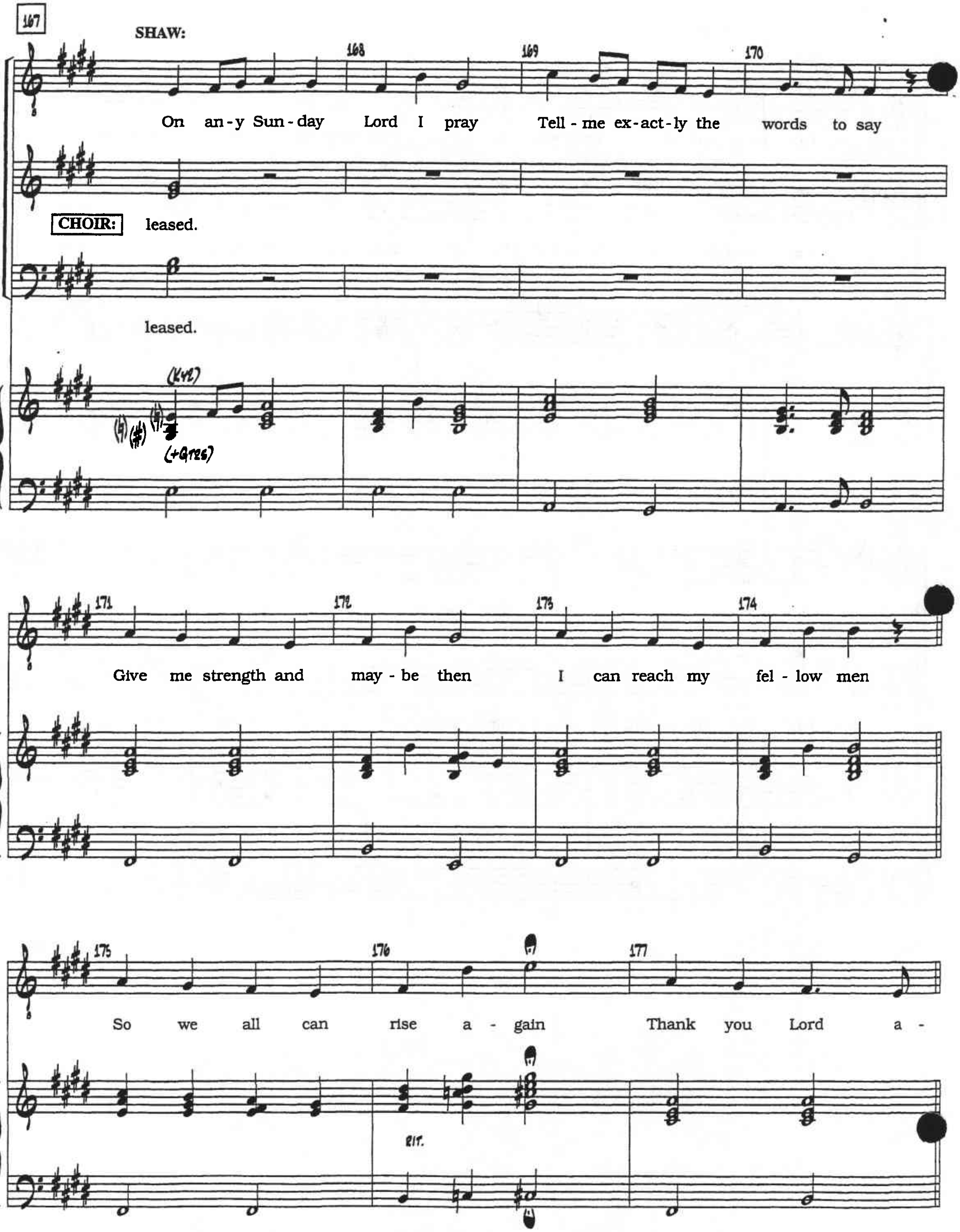

AD LIB.
KIDS:
Ahh
Ev'-ry bo-dy cut Ev'-ry - bo-dy cut
Ev'-ry bo-dy cut Ev'-ry - bo-dy cut
Ev'-ry bo-dy cut Ev'-ry - bo-dy cut
Ev'-ry bo-dy cut Ev'-ry - bo-dy cut

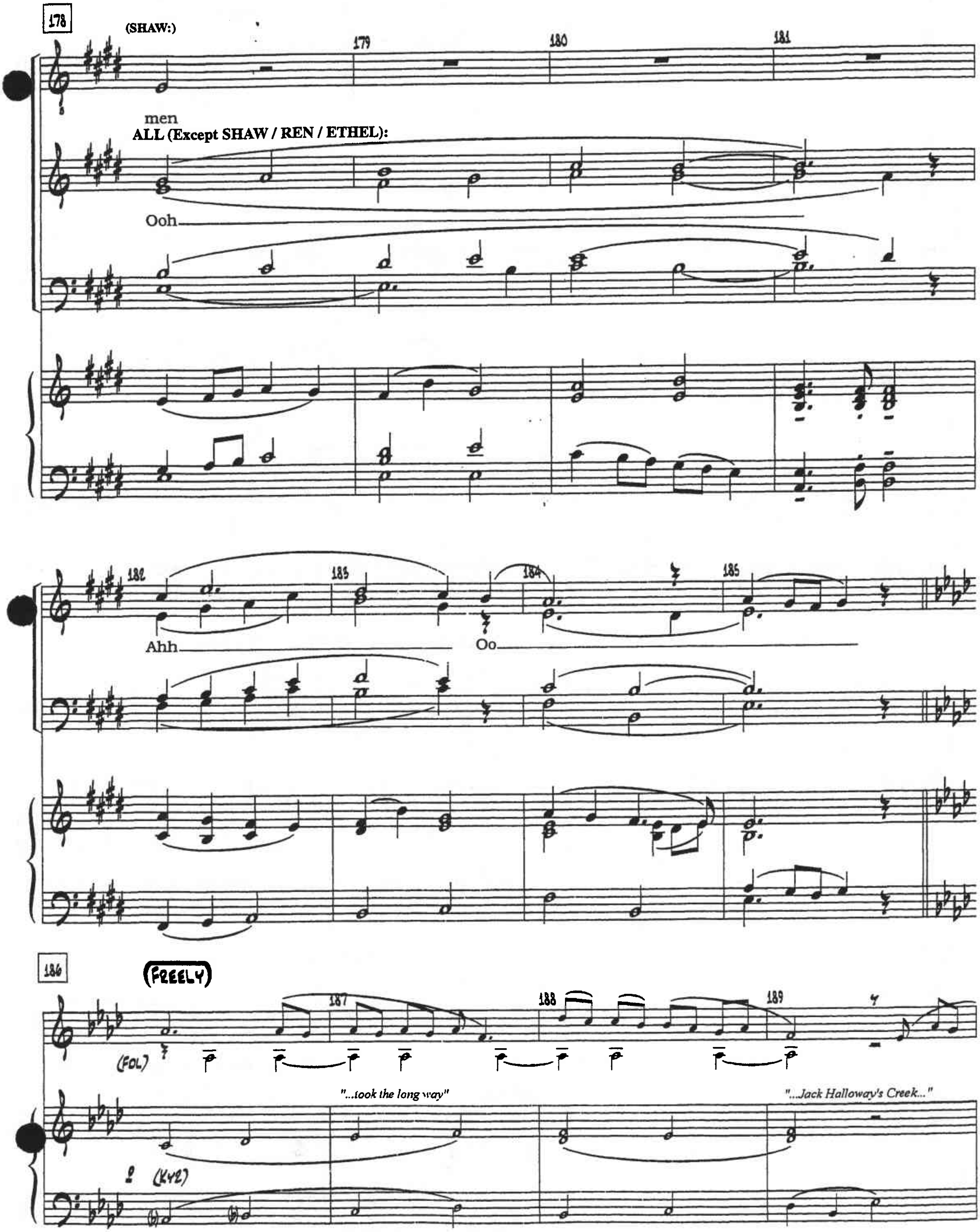

150
151
152
153
Ev'-ry bo-dy cut Ev'-ry - bo-dy cut
Ahh
154
155
156
Ah
cresc.
sfz
157
CHOIR:
158
159
Ah
sfz
rall.
ff

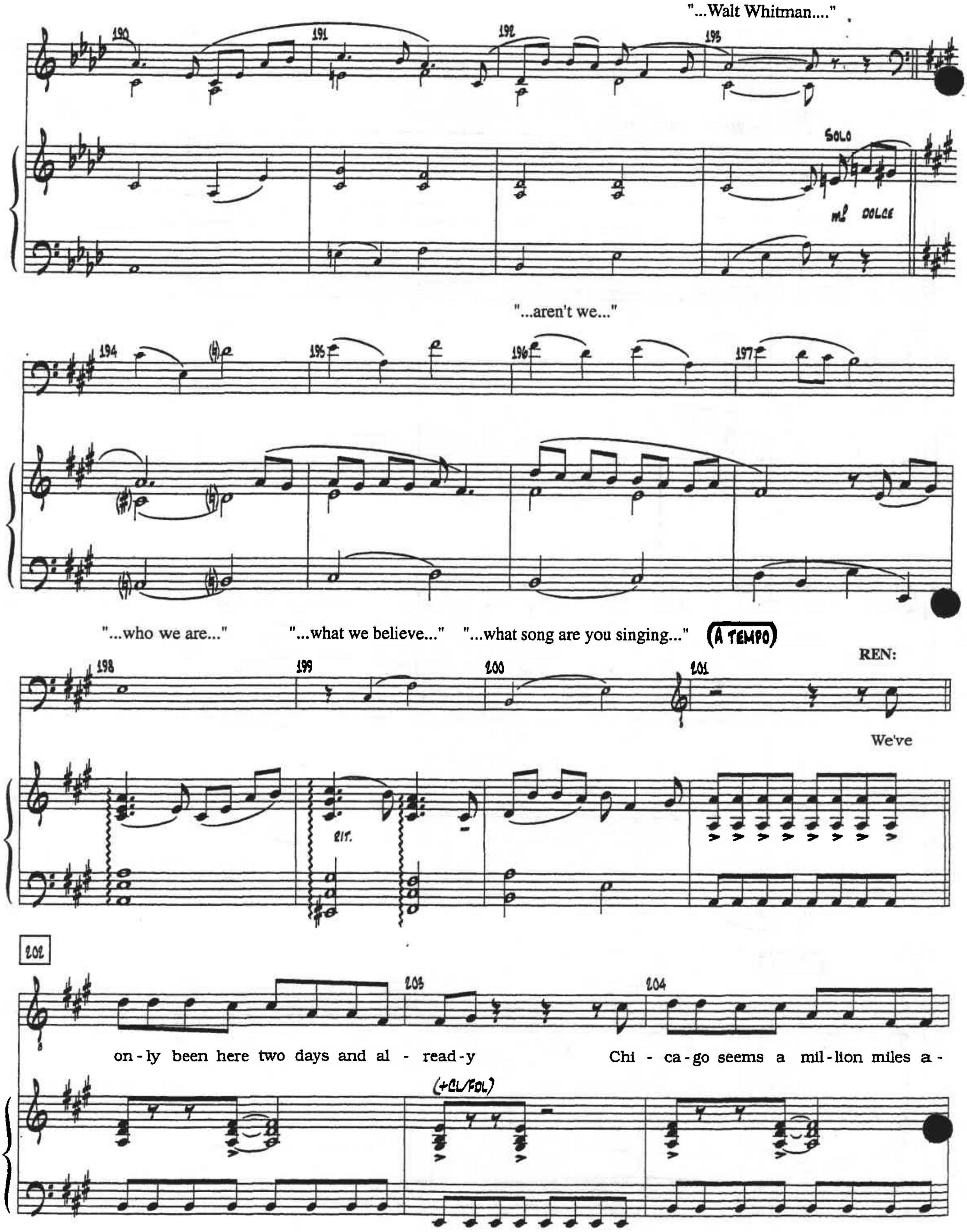
)

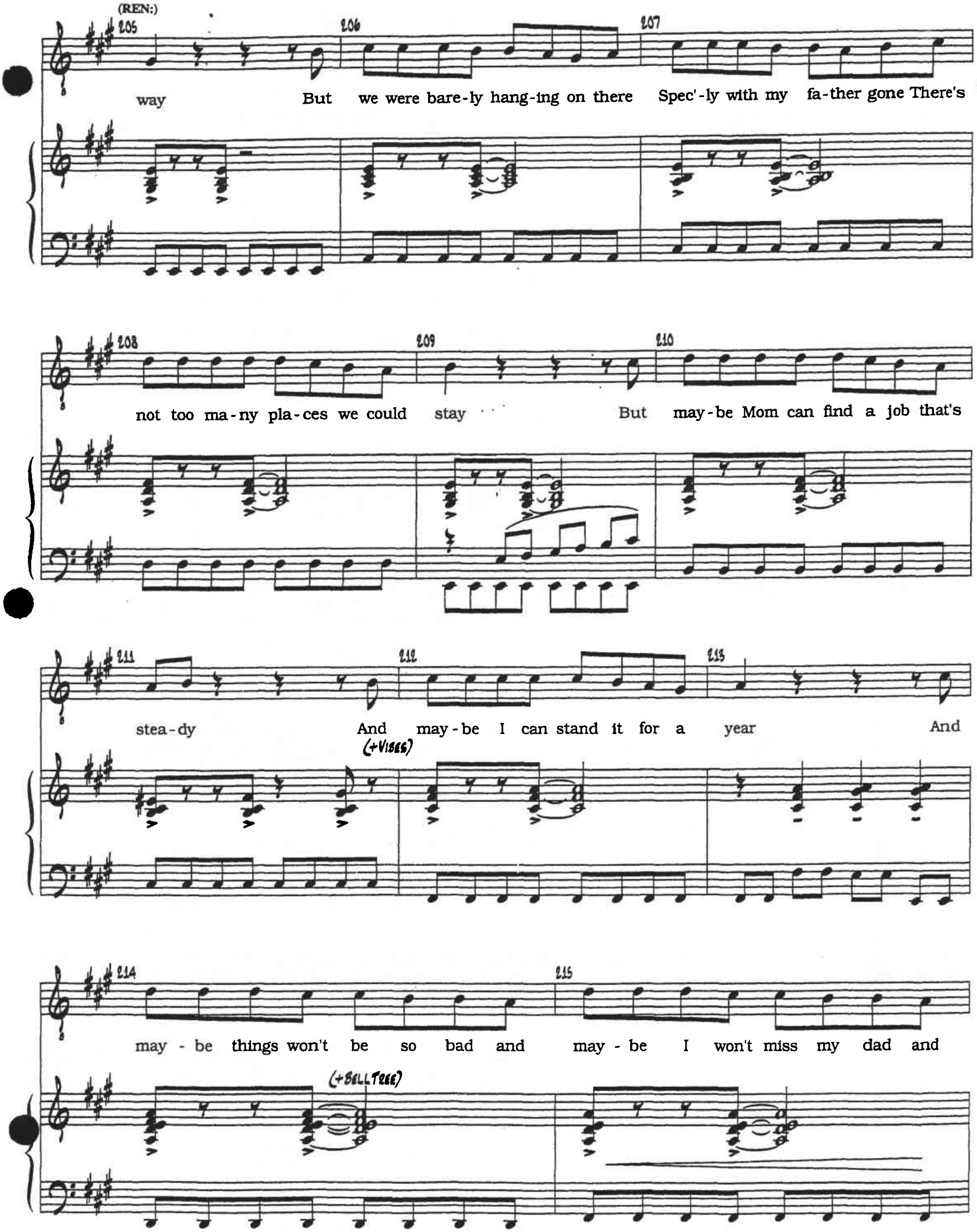

160
161
162
163
CHOIR:
On an-y Sun-day here we'll be rais-ing our voic-es in har-mon-y
On an-y Sun-day here we'll be rais-ing our voic-es in har-mon-y
mf
164
165
166
One day once our trials have ceased we will be re -
One day once our trials have ceased we will be re -

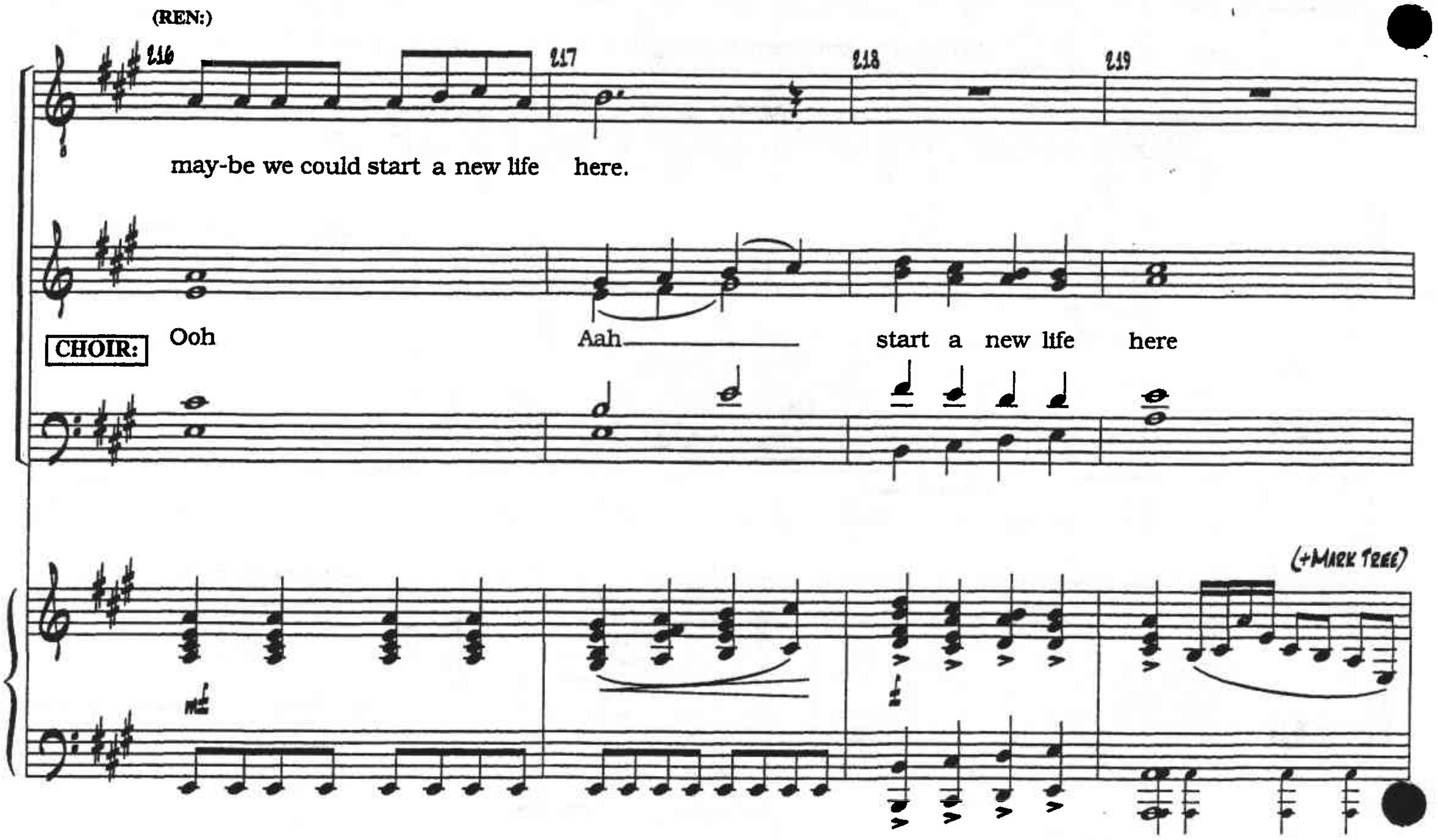
V.S. ↗

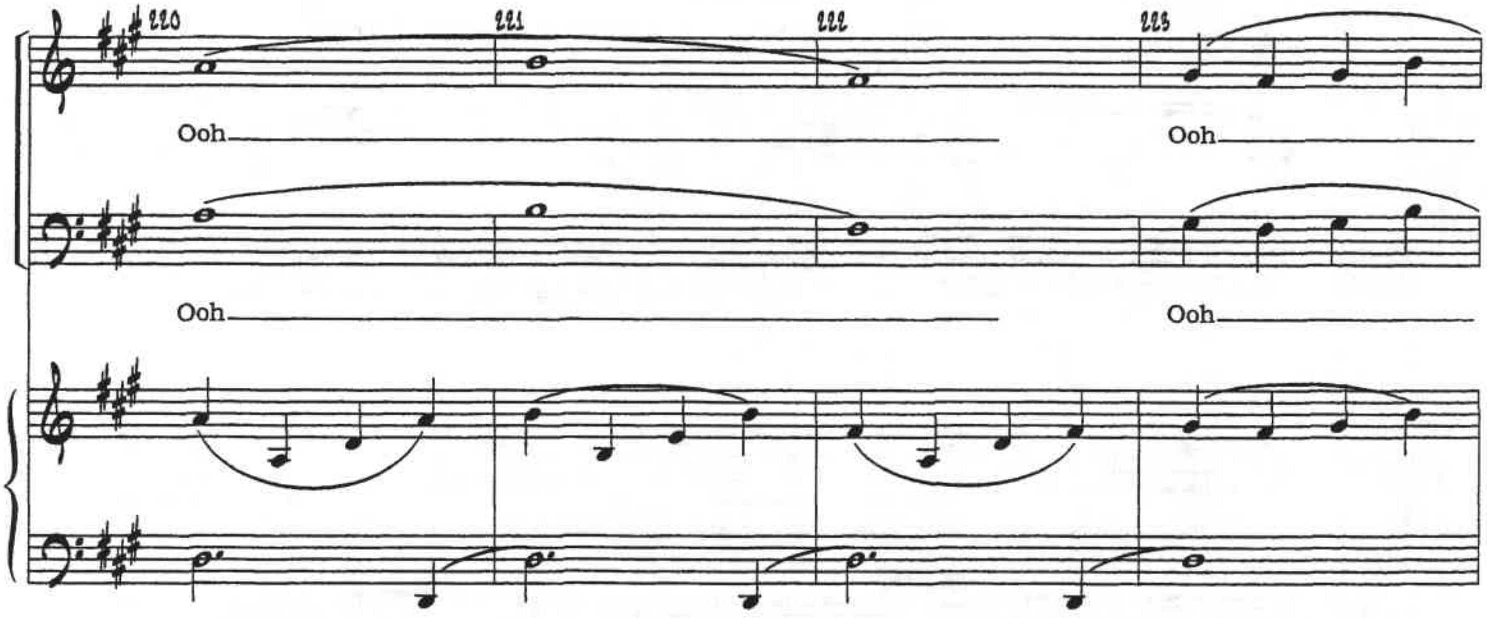

167
SHAW:
168
169
170
On an-y Sun-day Lord I pray Tell-me ex-act-ly the words to say
CHOIR:
leased.
leased.
(KY2)
(♮)
(♯)
(♮)
(+GTRS)
171
172
173
174
Give me strength and may-be then I can reach my fel-low men
175
176
177
So we all can rise a-gain Thank you Lord a-
RIT.

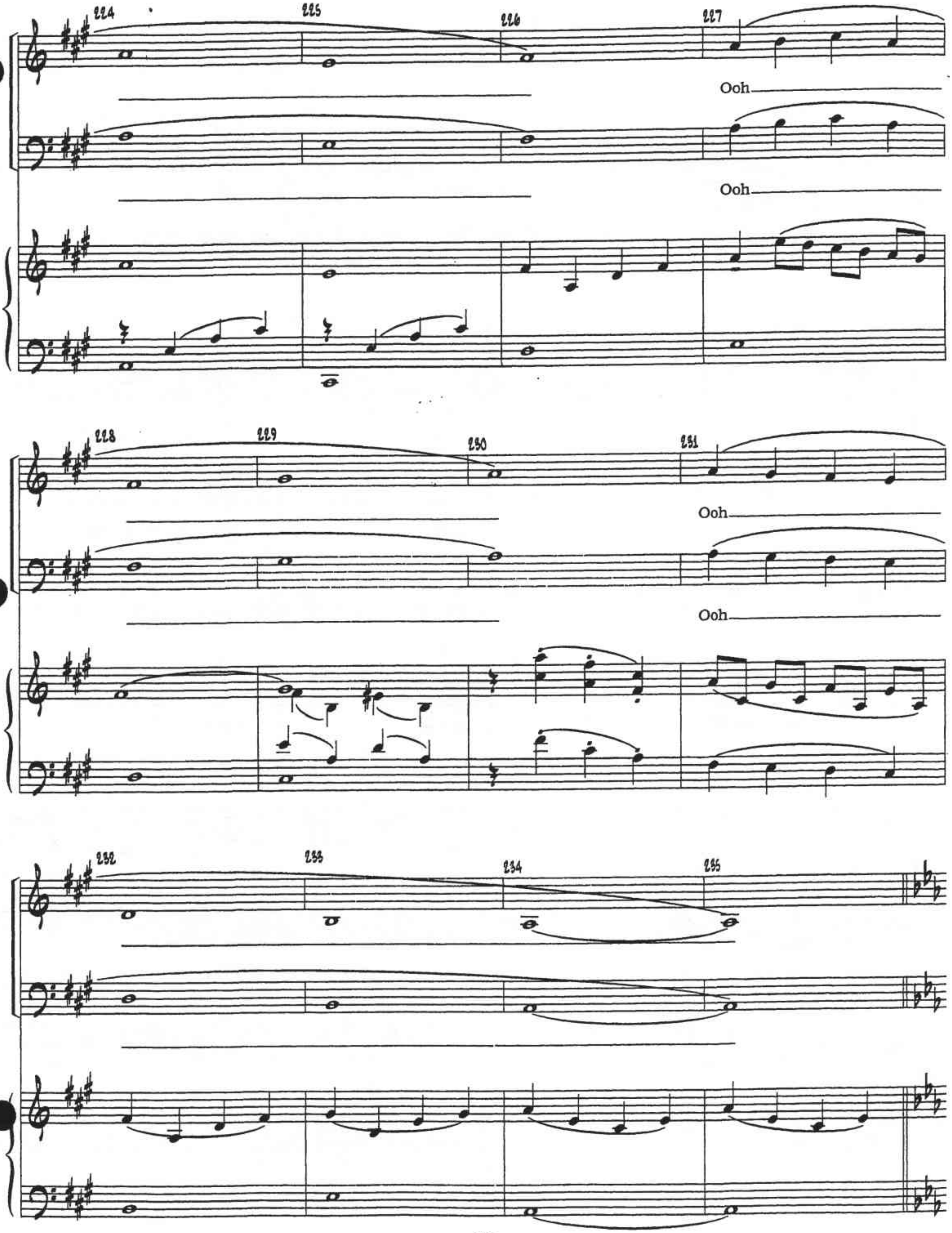

178
(SHAW:)
179
180
181
men
ALL (Except SHAW / REN / ETHEL):
Ooh
182
183
184
185
Ahh
Oo
186
(FREELY)
187
188
189
(FOL)
"...took the long way"
"...Jack Halloway's Creek..."
(KY2)

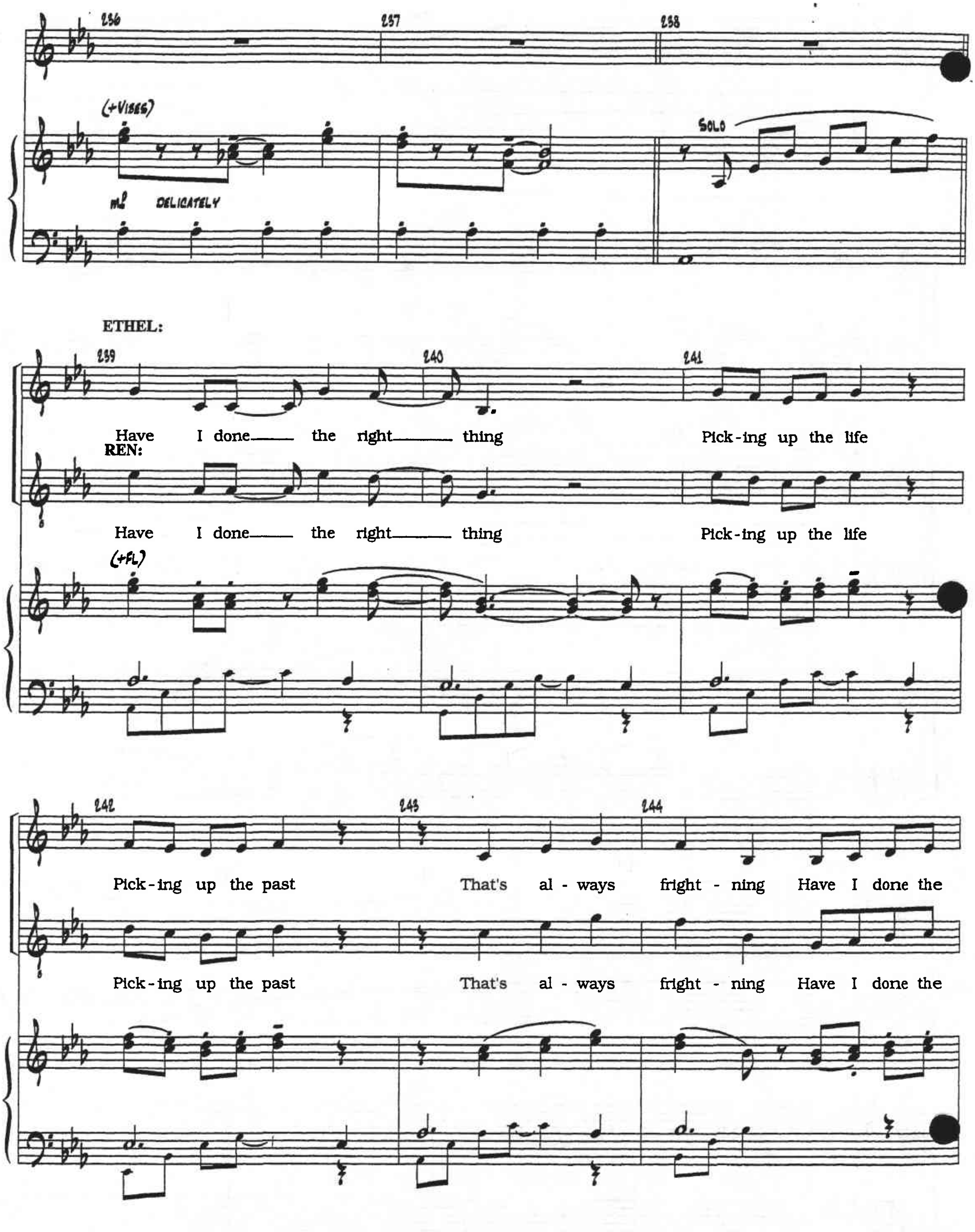

"...Walt Whitman...."
190
191
192
193
SOLO
mf DOLCE
"...aren't we..."
194
195
196
197
"...who we are..."
"...what we believe..."
"...what song are you singing..."
A TEMPO
REN:
198
199
200
201
RIT.
We've
202
203
204
on-ly been here two days and al-read-y
Chi-ca-go seems a mil-lion miles a-
(+CL/FDL)

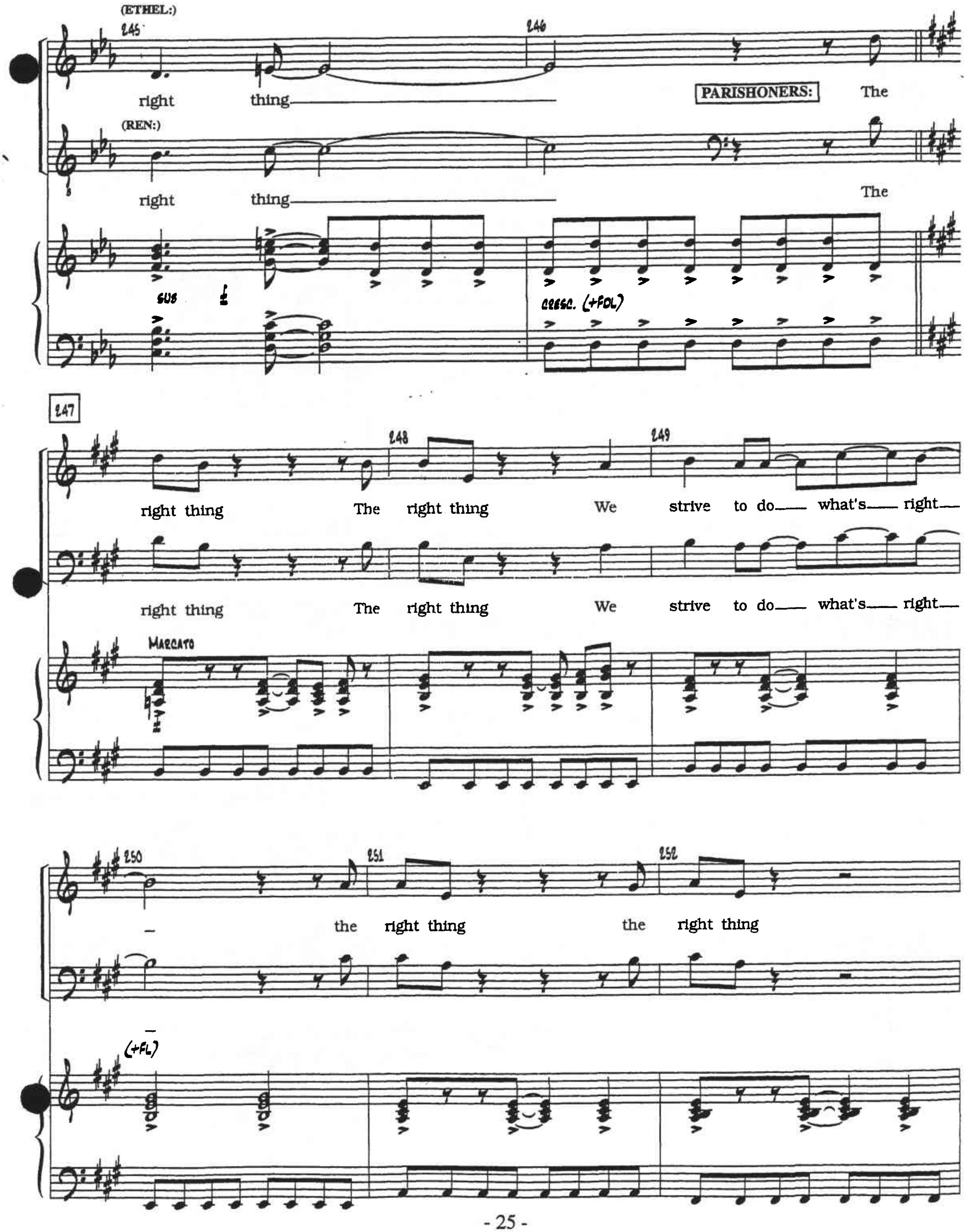

(REN:)
205
way
But
206
we were bare-ly hang-ing on there
207
Spec'-ly with my fa-ther gone There's
208
not too ma-ny pla-ces we could
209
stay
But
210
may-be Mom can find a job that's
211
stea-dy
And
212
may-be I can stand it for a
213
year
And
(+VIBES)
214
may-be things won't be so bad and
215
may-be I won't miss my dad and
(+BELL TREE)

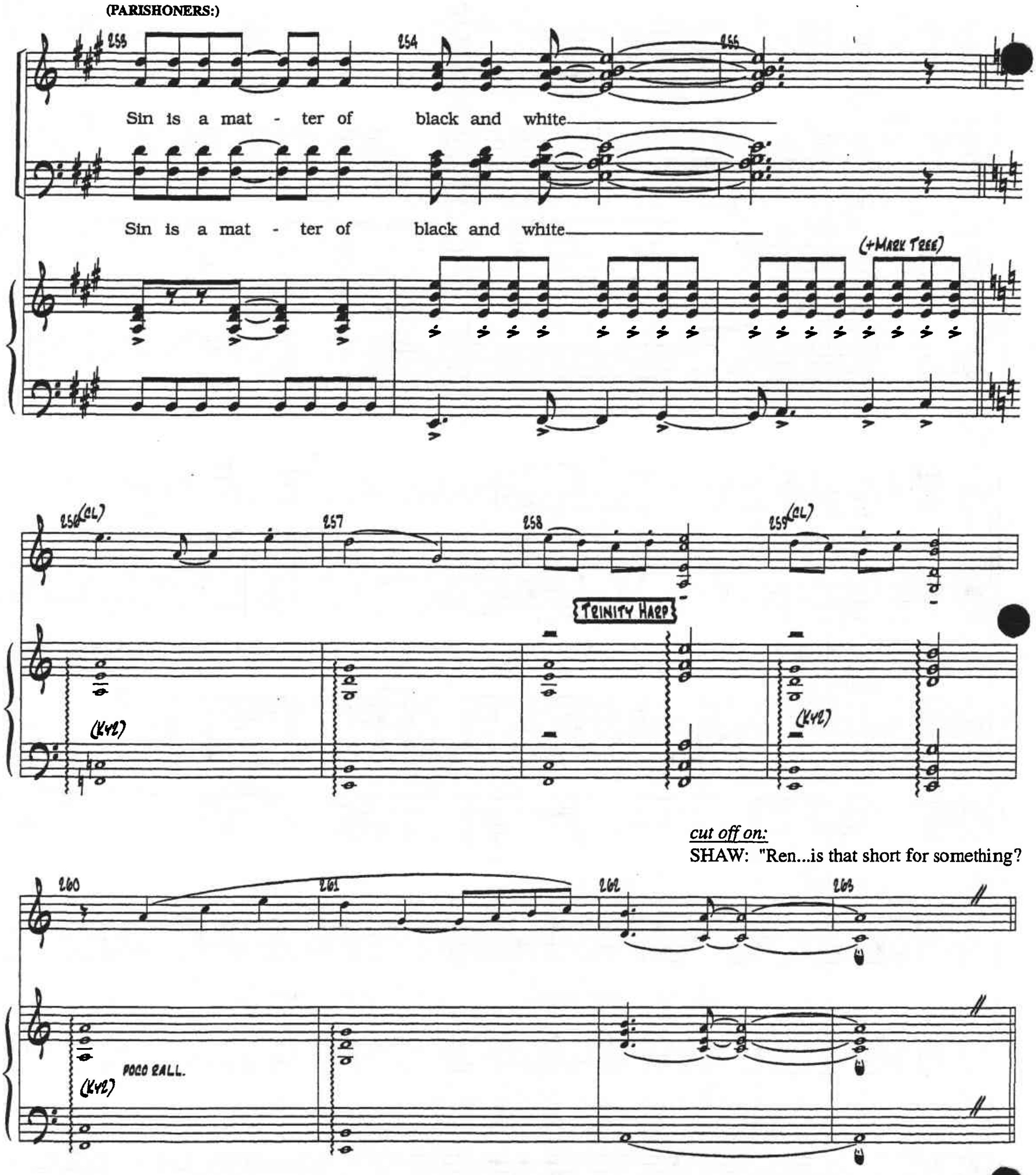

(REN:)
216
217
218
219
may-be we could start a new life here.
CHOIR:
Ooh
Aah
start a new life here
mf
(+Mark Tree)


220
221
222
223
Ooh
Ooh
Ooh
Ooh

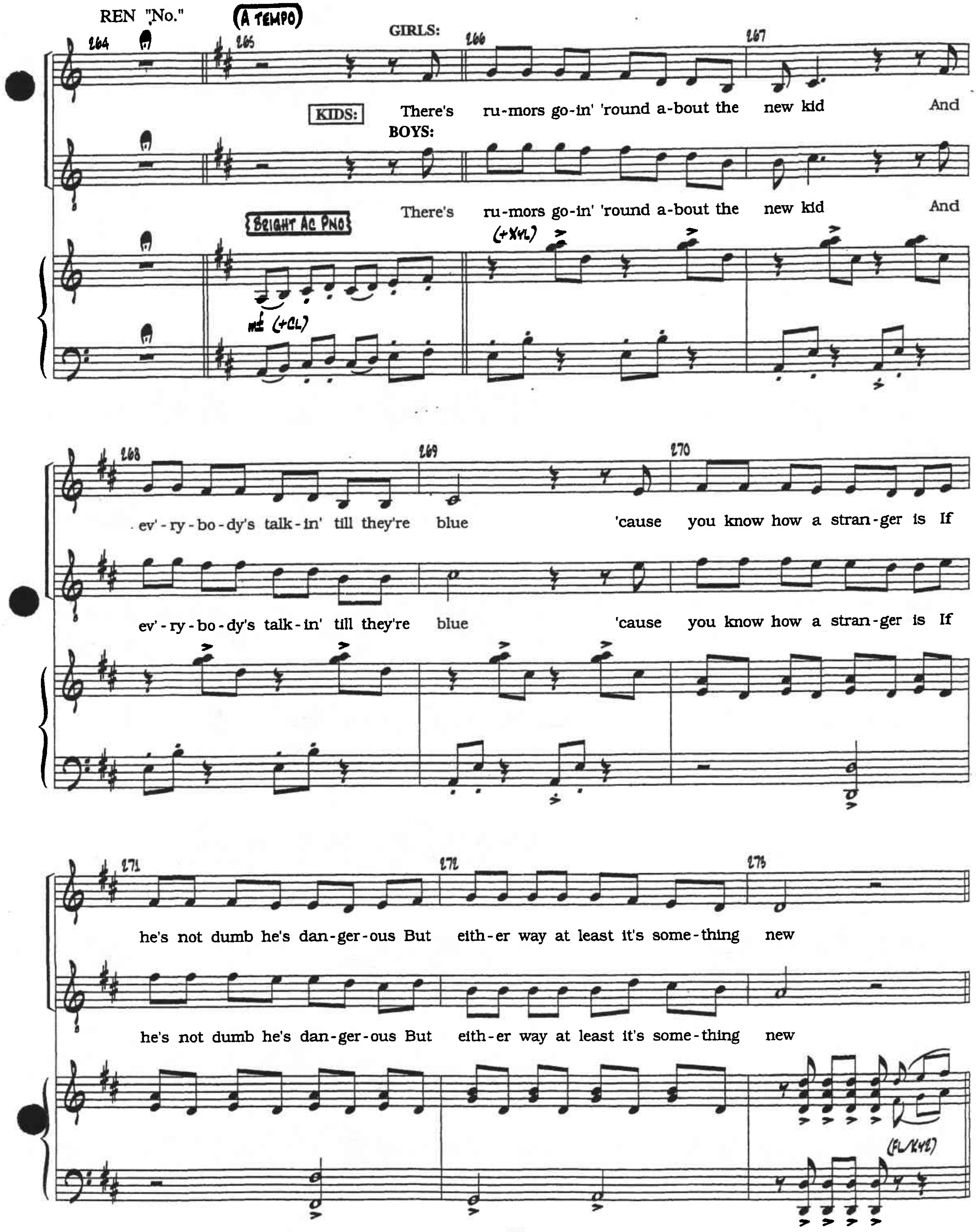

Ooh
Ooh
Ooh
Ooh

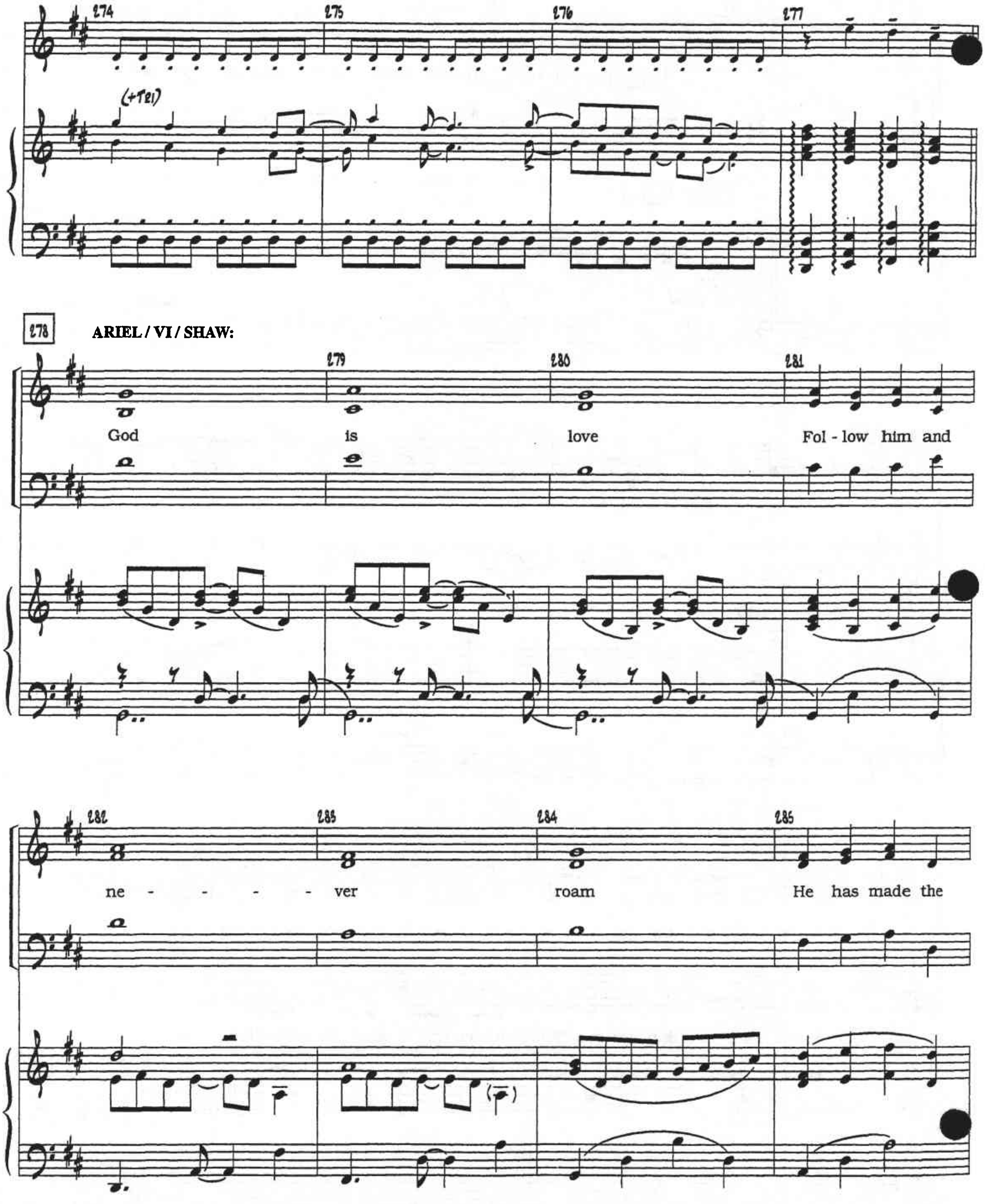

236
237
238
(+VIBES)
mf DELICATELY
SOLO
ETHEL:
239
240
241
Have I done the right thing
Pick-ing up the life
REN:
Have I done the right thing
Pick-ing up the life
(+FL)
242
243
244
Pick-ing up the past
That's al - ways fright - ning
Have I done the
Pick-ing up the past
That's al - ways fright - ning
Have I done the

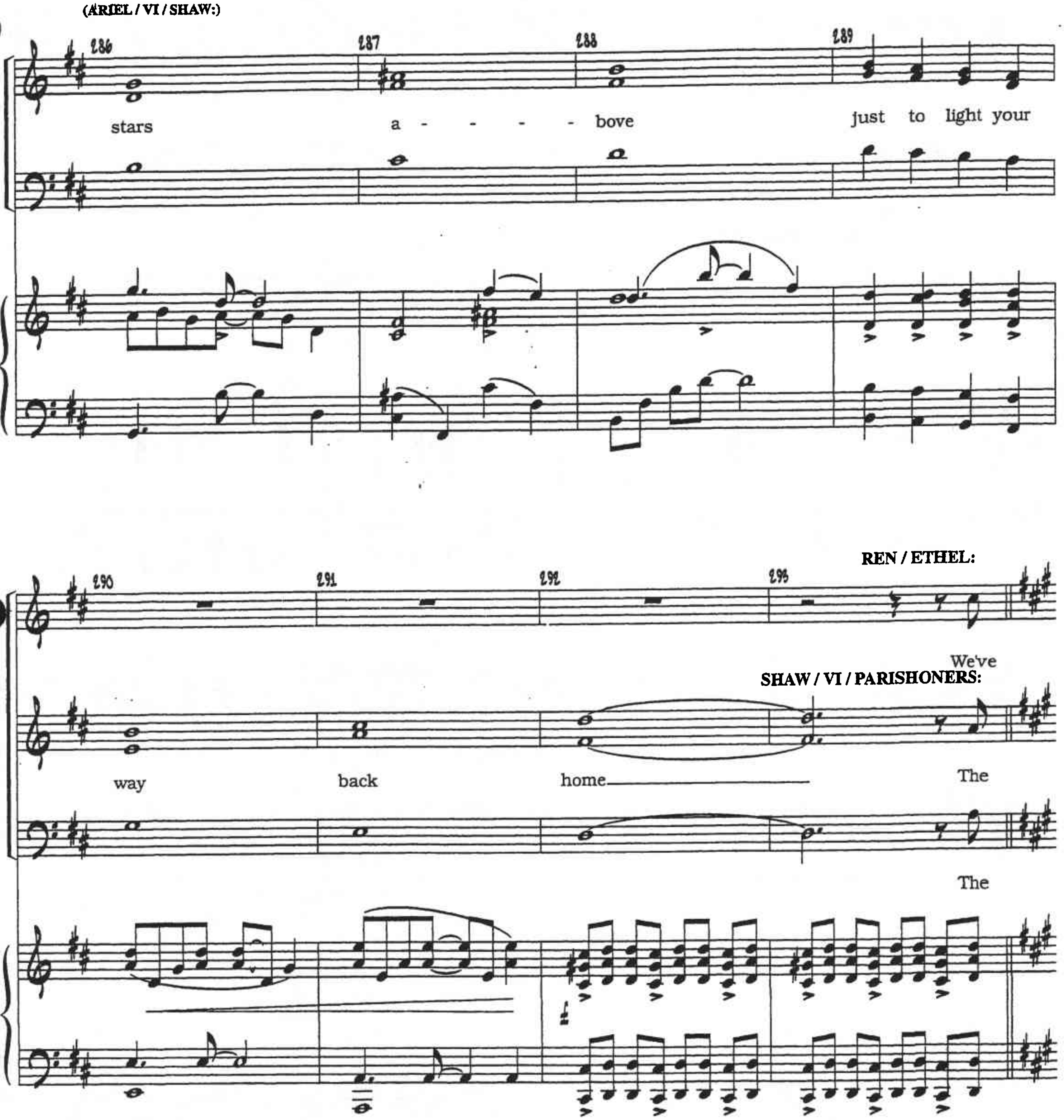

(ETHEL:)
245
246
right thing
PARISHONERS: The
(REN:)
right thing
The
sus 4
cresc. (+FOL)
247
248
249
right thing The right thing We strive to do what's right
right thing The right thing We strive to do what's right
Marcato
250
251
252
the right thing the right thing
(+FL)

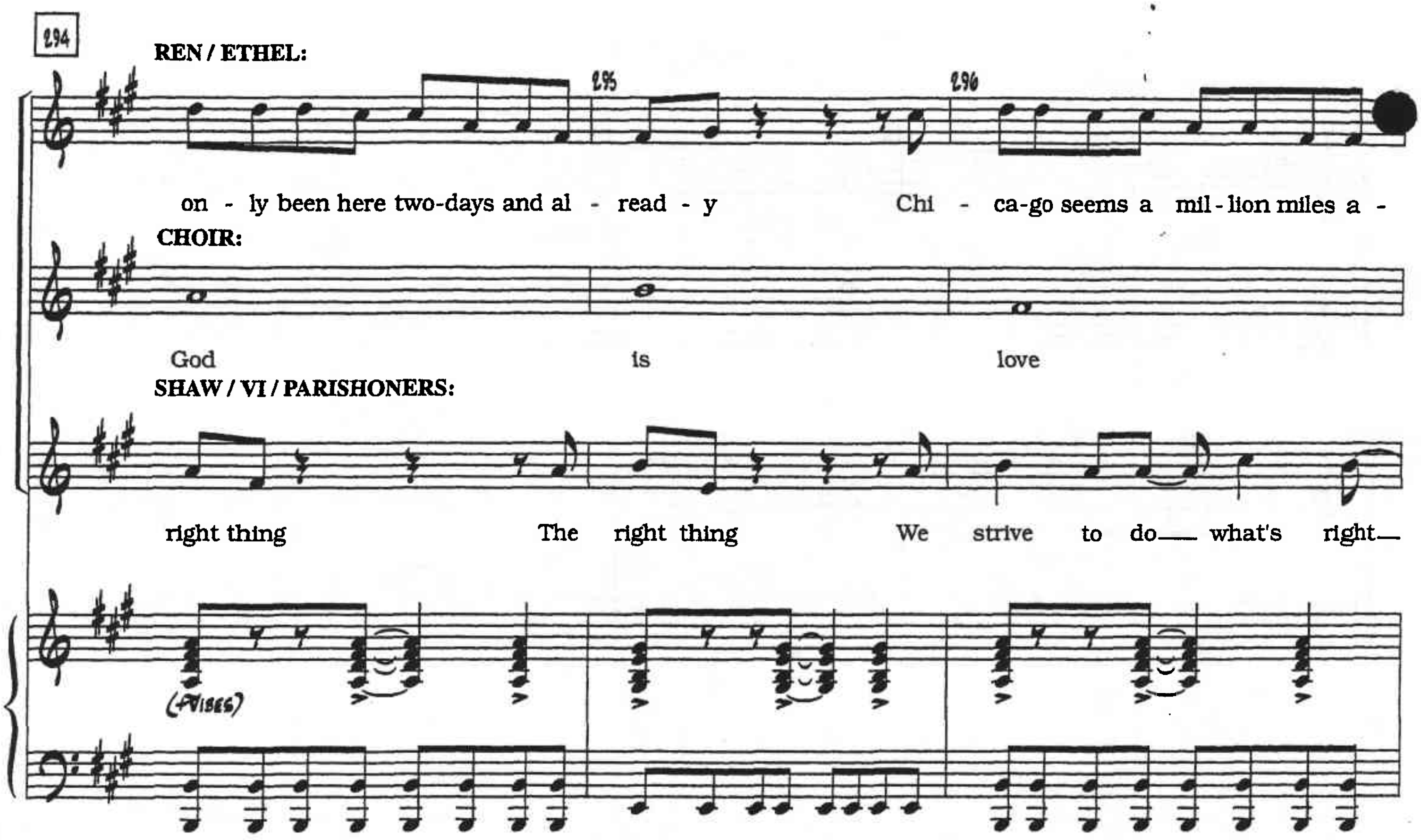

(PARISHONERS:)
253
254
255
Sin is a mat - ter of black and white
Sin is a mat - ter of black and white
(+Mark Tree)
256 (CL)
257
258
259 (CL)
Trinity Harp
(Ky2)
(Ky2)
260
261
262
263
(Ky2)
Poco Rall.

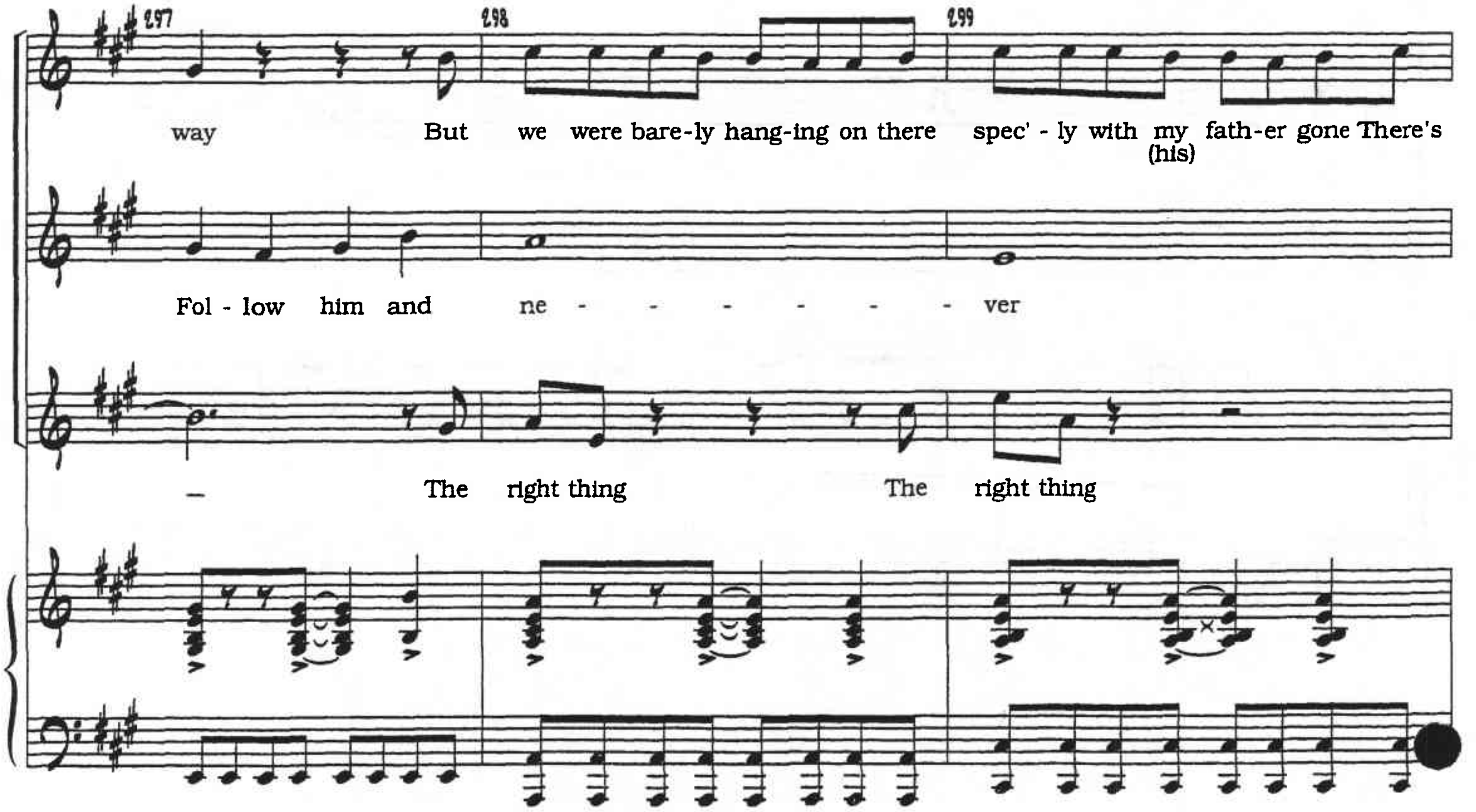
cut off on:
SHAW: "Ren...is that short for something?

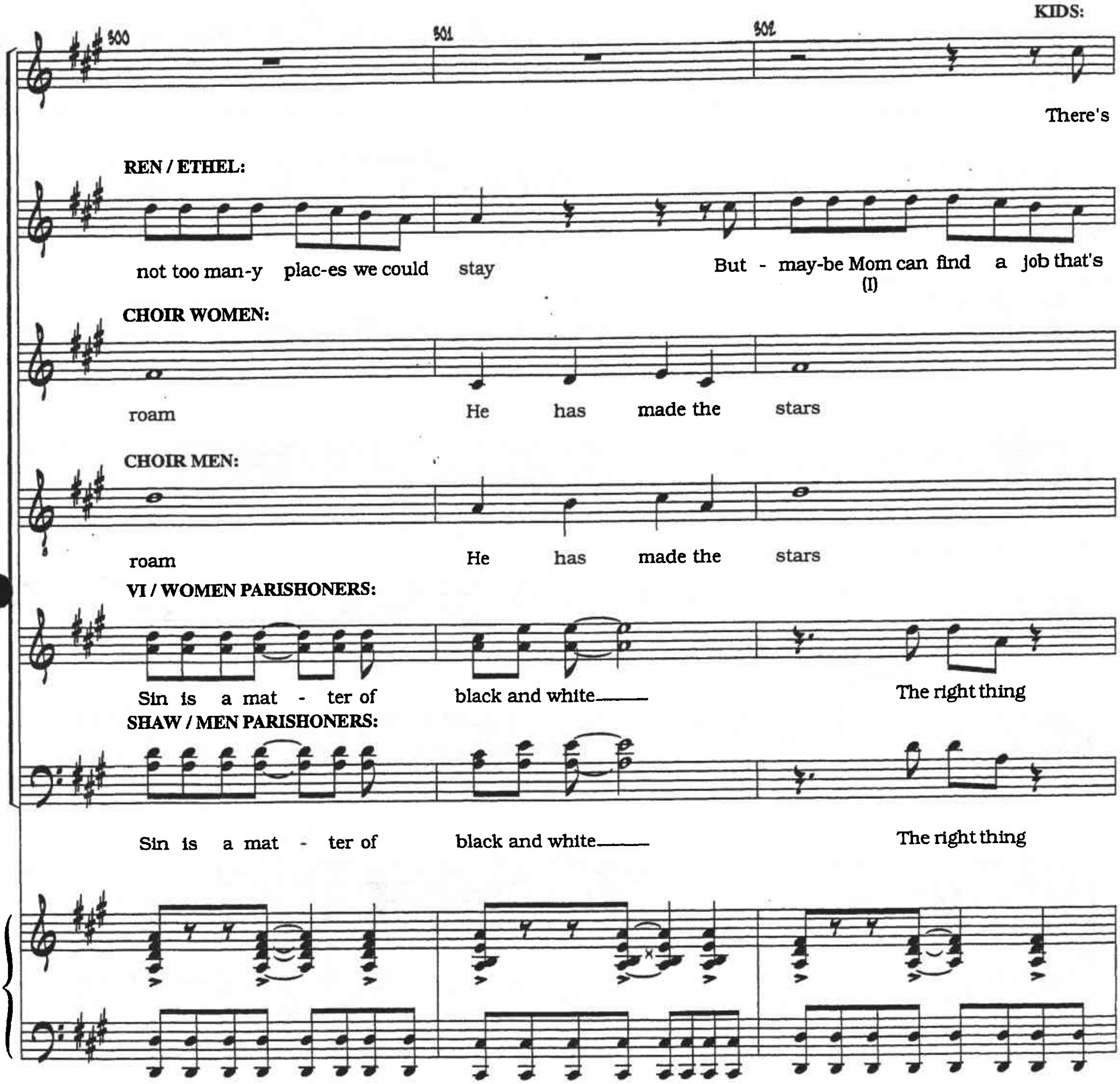

REN "No."
(A TEMPO)
GIRLS:
KIDS:
BOYS:
BRIGHT AC PNO
(+XYL)
mf (+CL)
(FL/KY2)
264
265
266
267
268
269
270
271
272
273
There's ru-mors go-in' 'round a-bout the new kid And
ev'-ry-bo-dy's talk-in' till they're blue 'cause you know how a stran-ger is If
he's not dumb he's dan-ger-ous But eith-er way at least it's some-thing new

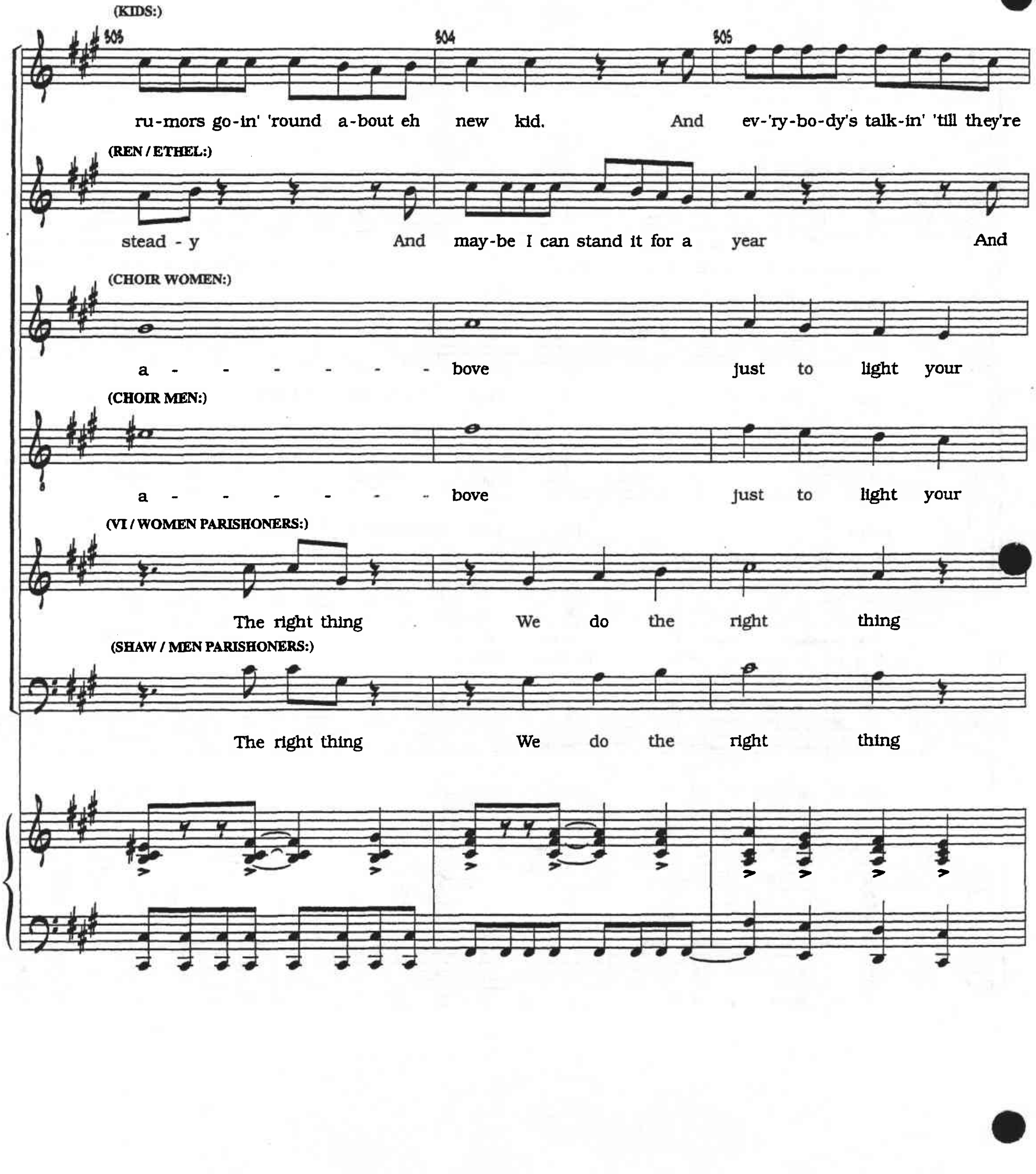

(+TRI)
ARIEL / VI / SHAW:
God is love Fol - low him and
ne - - - - ver roam He has made the

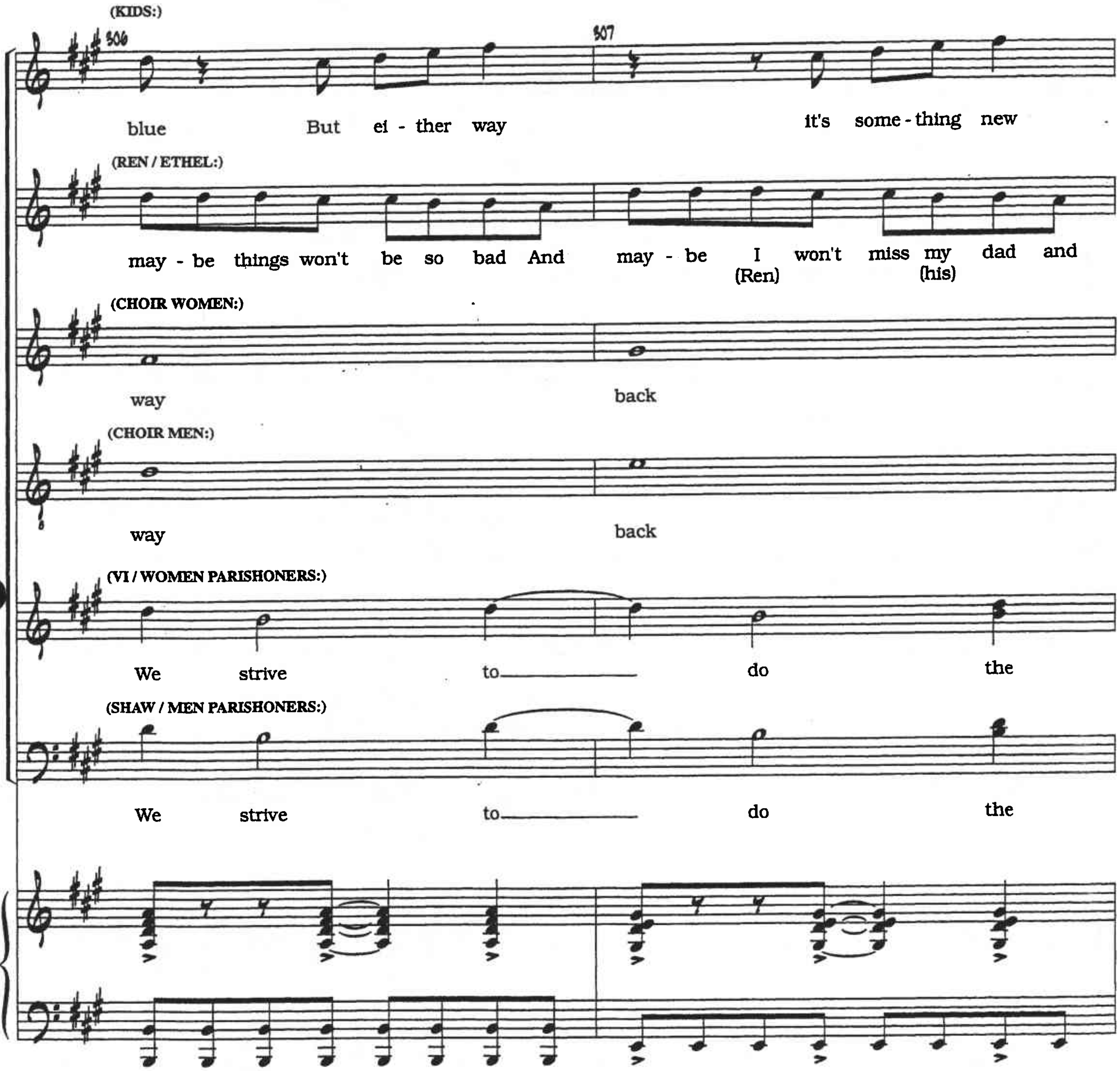

(ARIEL / VI / SHAW:)
286
287
288
289
stars a - - - - - bove just to light your
290
291
292
293
REN / ETHEL:
We've
SHAW / VI / PARISHONERS:
way back home
The
The

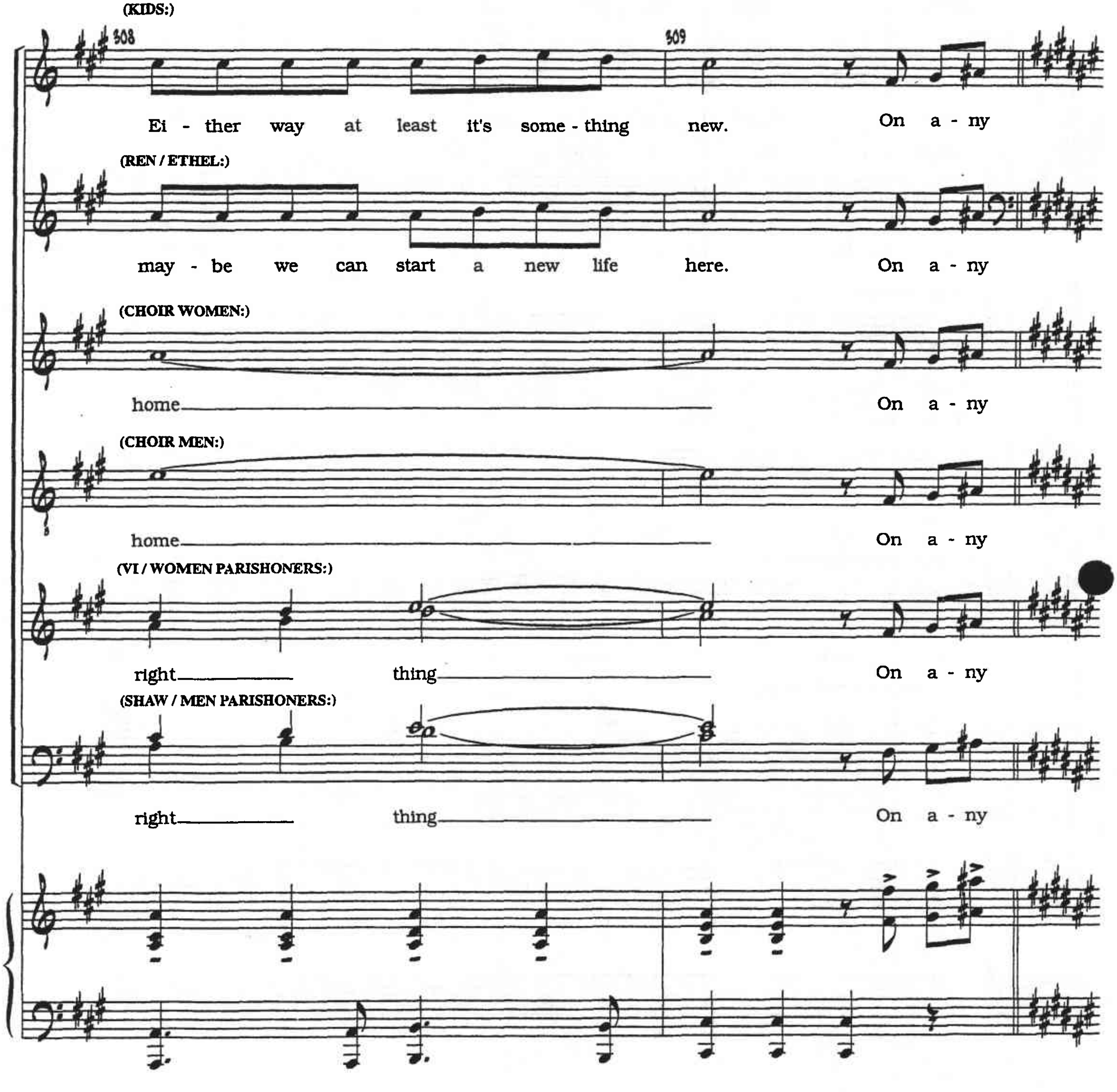

294
REN / ETHEL:
295
296
on - ly been here two-days and al - read - y Chi - ca-go seems a mil-lion miles a -
CHOIR:
God is love
SHAW / VI / PARISHONERS:
right thing The right thing We strive to do what's right
(+Vibes)

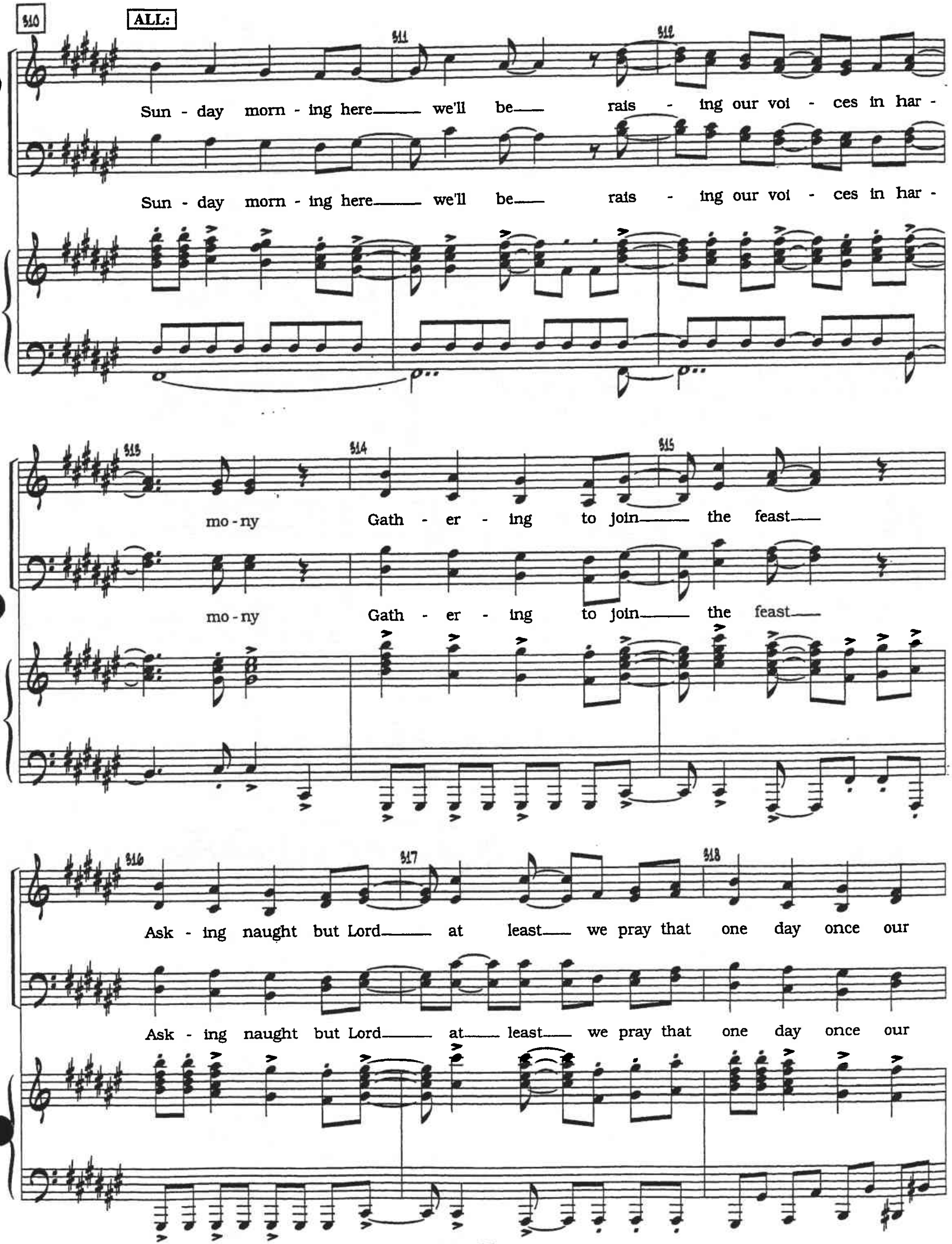

297
298
299
way But we were bare-ly hang-ing on there spec' - ly with my fath-er gone There's
(his)
Fol - low him and ne - - - - - - ver
The right thing The right thing

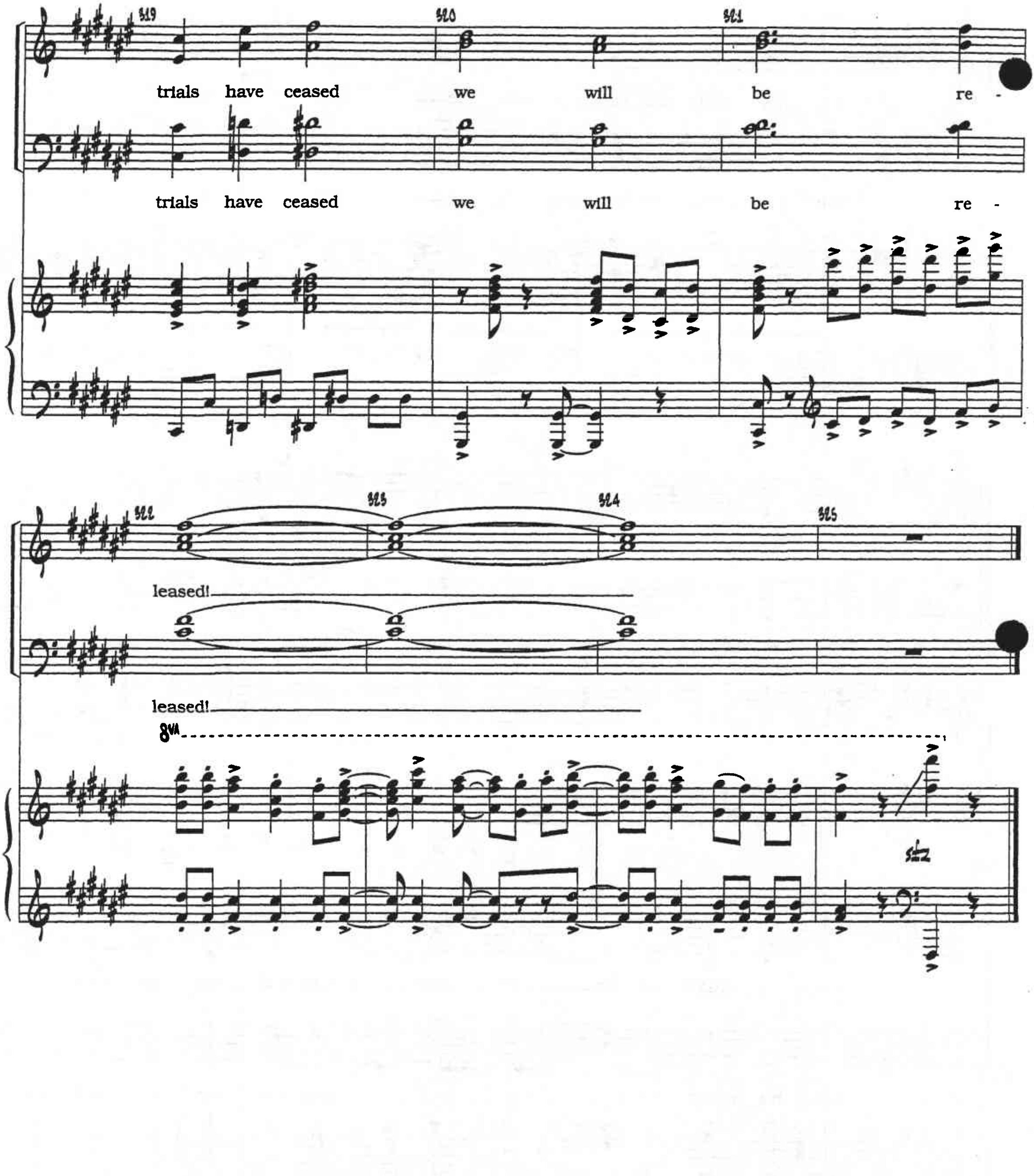

300
301
302
KIDS:
There's
REN / ETHEL:
not too man-y plac-es we could stay But - may-be Mom can find a job that's
(I)
CHOIR WOMEN:
roam He has made the stars
CHOIR MEN:
roam He has made the stars
VI / WOMEN PARISHONERS:
Sin is a mat - ter of black and white
The right thing
SHAW / MEN PARISHONERS:
Sin is a mat - ter of black and white
The right thing


(KIDS:)
303
304
305
ru-mors go-in' 'round a-bout eh new kid. And ev-'ry-bo-dy's talk-in' 'till they're
(REN / ETHEL:)
stead - y And may-be I can stand it for a year And
(CHOIR WOMEN:)
a - - - - - - bove just to light your
(CHOIR MEN:)
a - - - - - - bove just to light your
(VI / WOMEN PARISHONERS:)
The right thing We do the right thing
(SHAW / MEN PARISHONERS:)
The right thing We do the right thing


(KIDS:)
306
blue But ei - ther way
307
it's some - thing new
(REN / ETHEL:)
may - be things won't be so bad And may - be I won't miss my dad and
(Ren) (his)
(CHOIR WOMEN:)
way back
(CHOIR MEN:)
way back
(VI / WOMEN PARISHONERS:)
We strive to do the
(SHAW / MEN PARISHONERS:)
We strive to do the


(KIDS:)
308
309
Ei - ther way at least it's some - thing new. On a - ny
(REN / ETHEL:)
may - be we can start a new life here. On a - ny
(CHOIR WOMEN:)
home On a - ny
(CHOIR MEN:)
home On a - ny
(VI / WOMEN PARISHONERS:)
right thing On a - ny
(SHAW / MEN PARISHONERS:)
right thing On a - ny

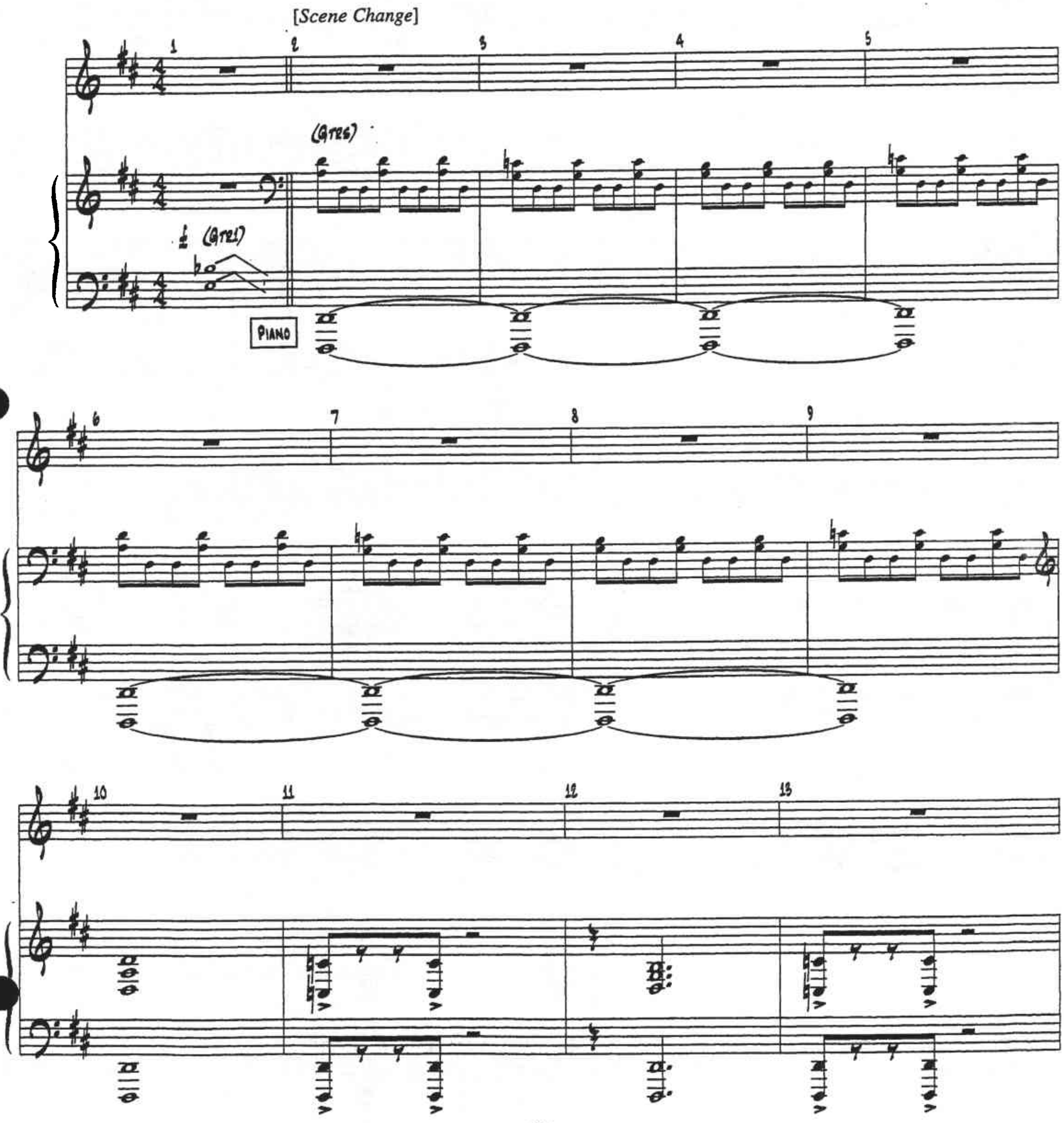

310
ALL:
311
312
Sun - day morn - ing here we'll be rais - ing our voi - ces in har -
Sun - day morn - ing here we'll be rais - ing our voi - ces in har -
313
314
315
mo - ny Gath - er - ing to join the feast
mo - ny Gath - er - ing to join the feast
316
317
318
Ask - ing naught but Lord at least we pray that one day once our
Ask - ing naught but Lord at least we pray that one day once our

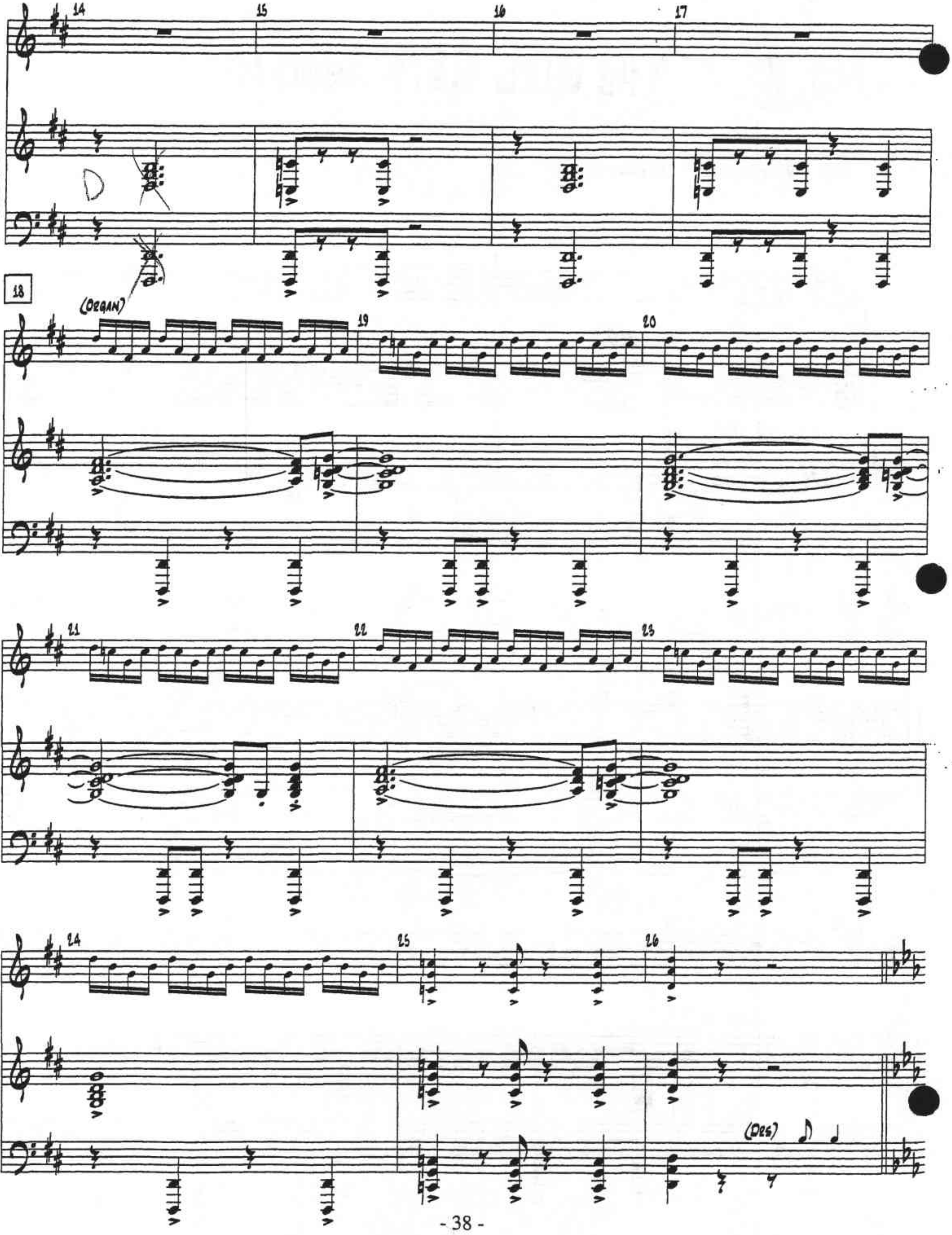

319
320
321
trials have ceased we will be re -
trials have ceased we will be re -
322
323
324
325
leased!
leased!
8va
sfz

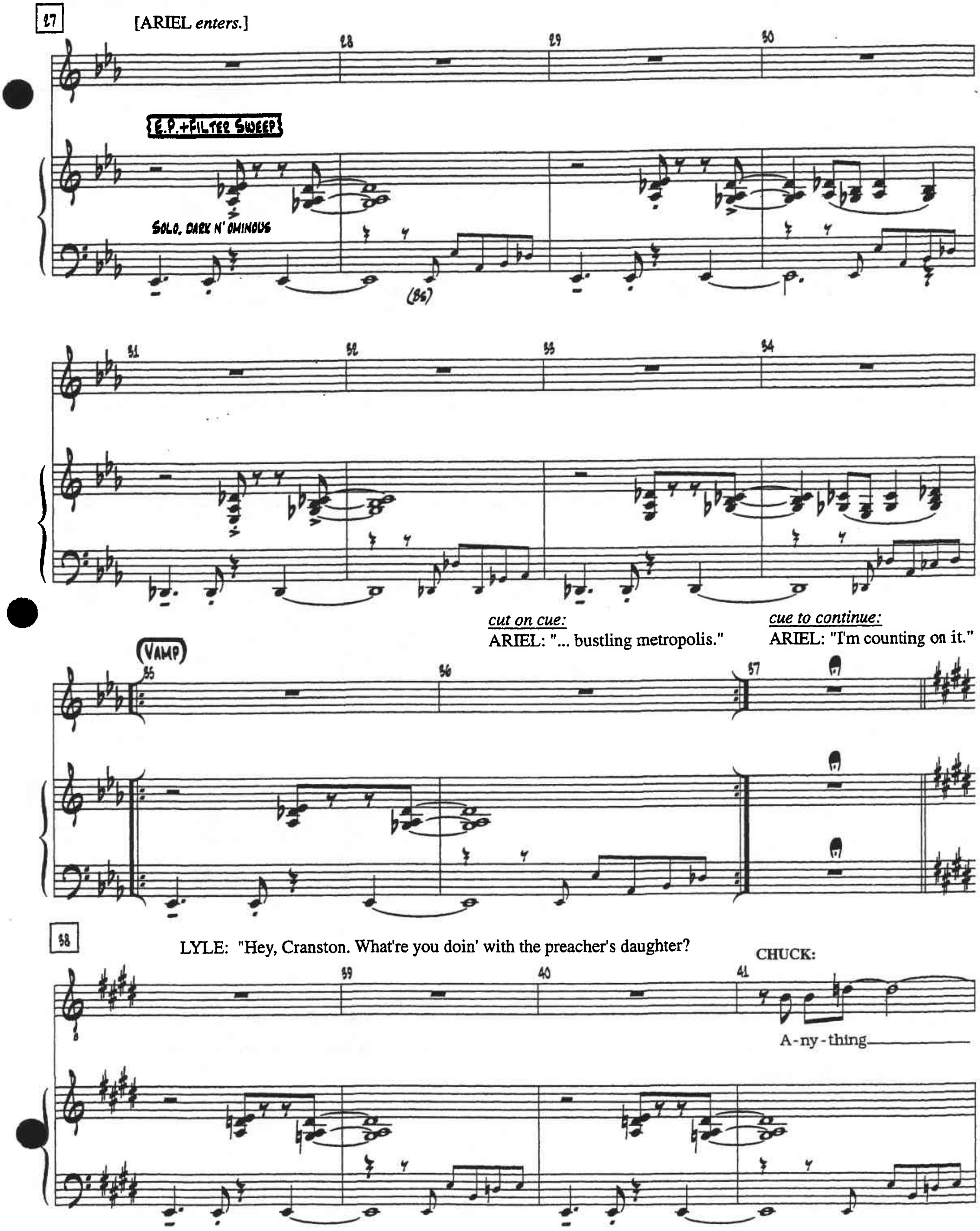
No. 2

The Girl Gets Around

cue:
ARIEL: "Wouldn't *you* like to know."


[Scene Change]
(GTRS)
(GTR1)
PIANO
1
2
3
4
5
6
7
8
9
10
11
12
13


D
(Organ)
(Drs)



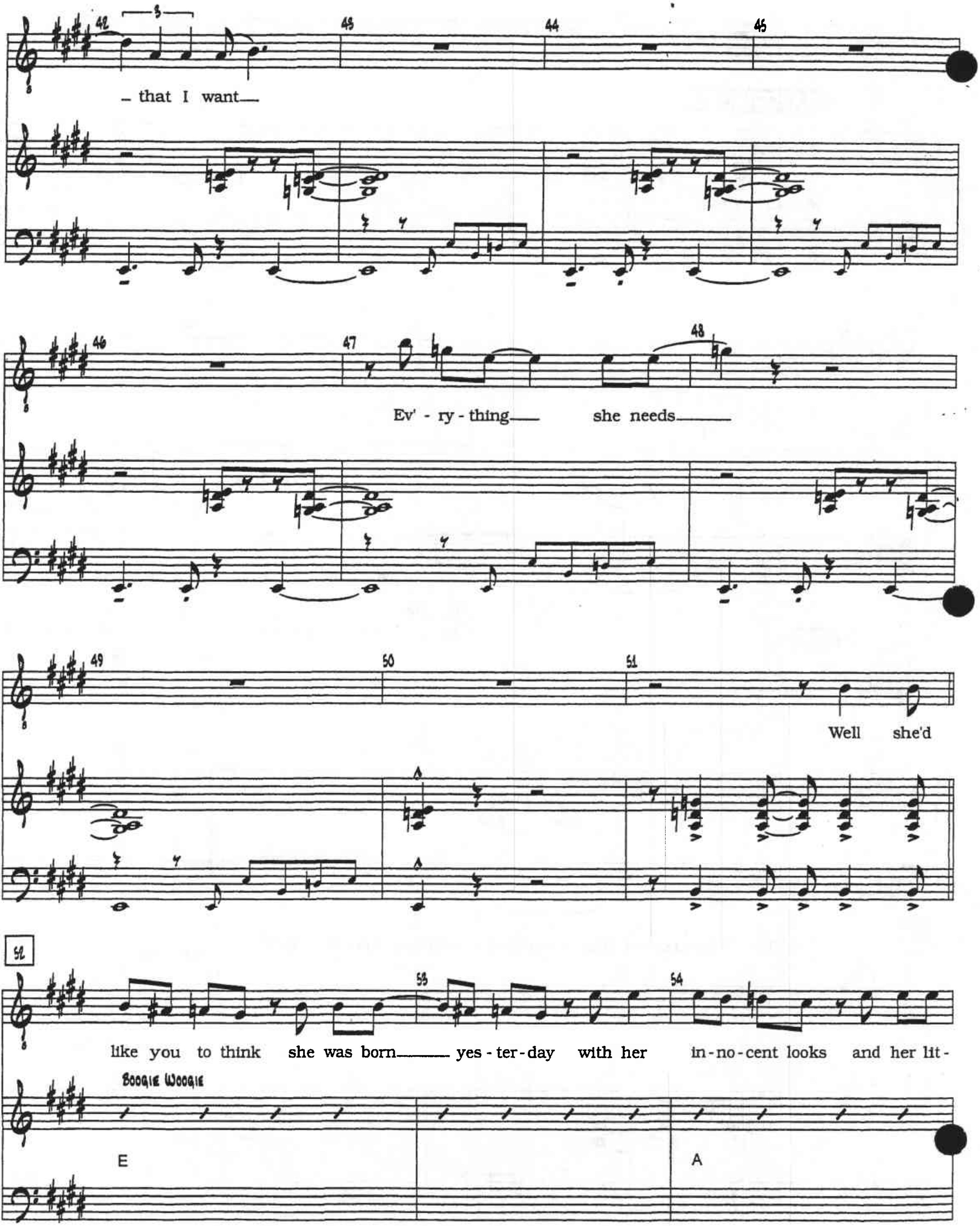
[ARIEL *enters.*]

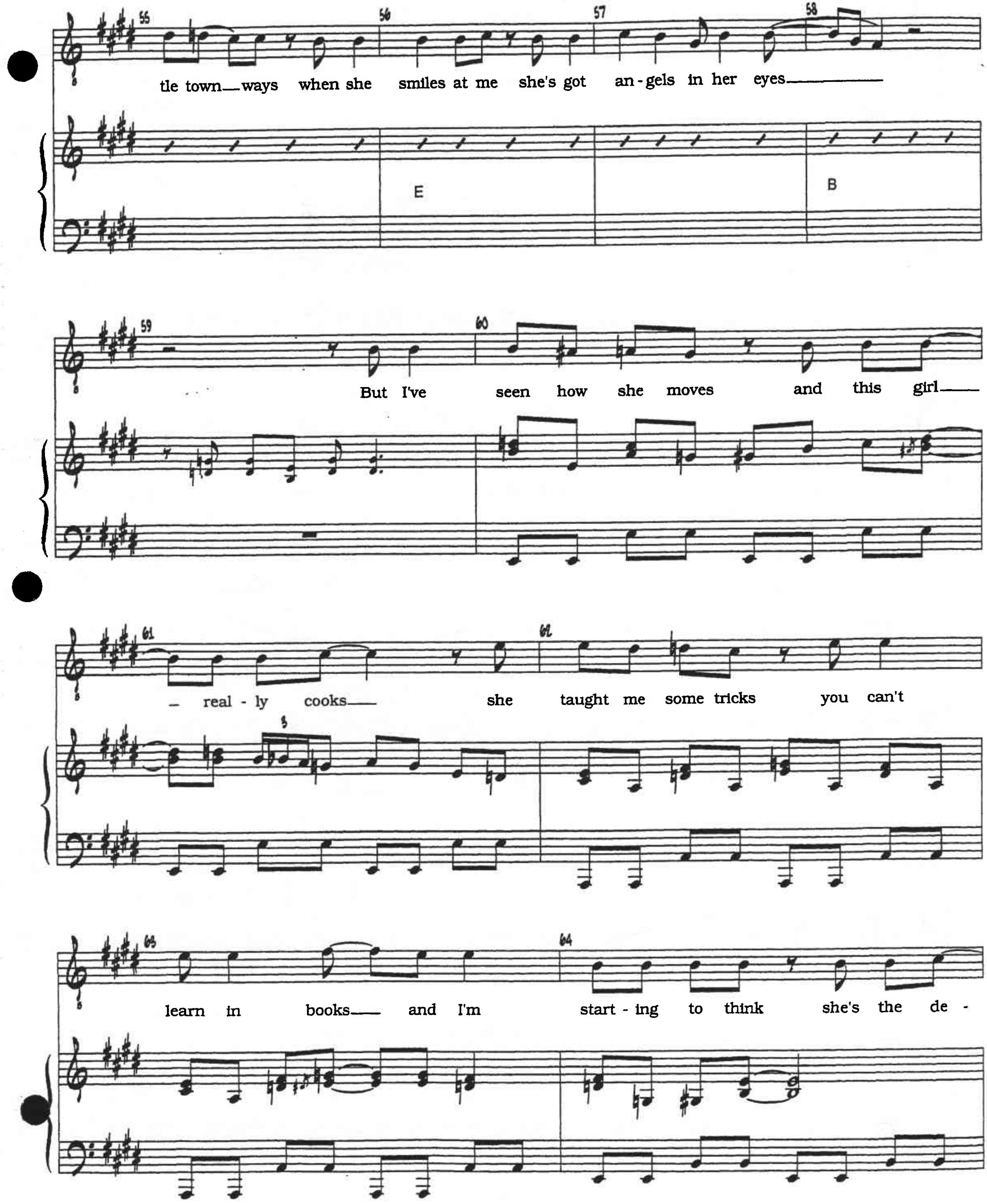
cut on cue:
ARIEL: "... bustling metropolis."

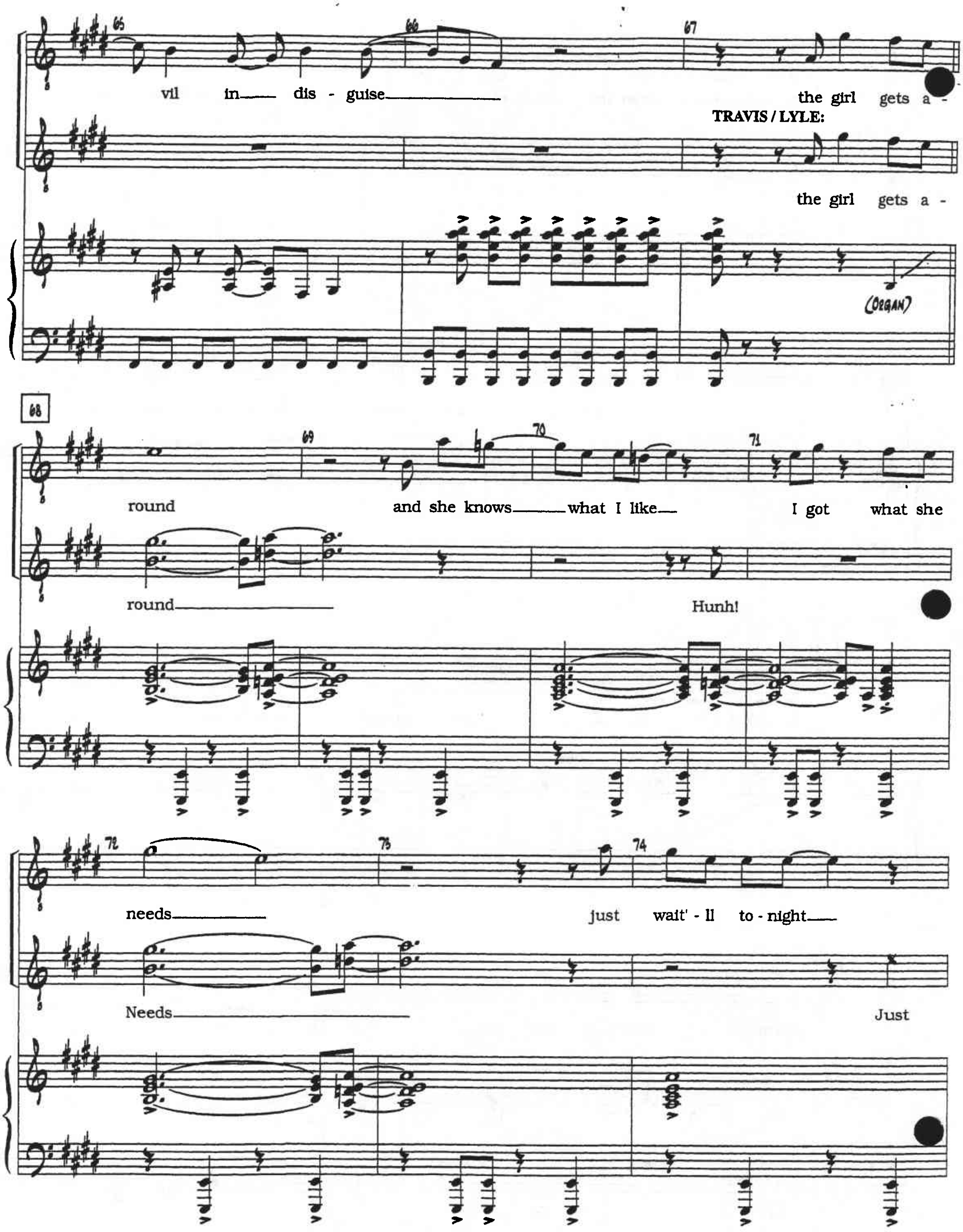
cue to continue:
ARIEL: "I'm counting on it."

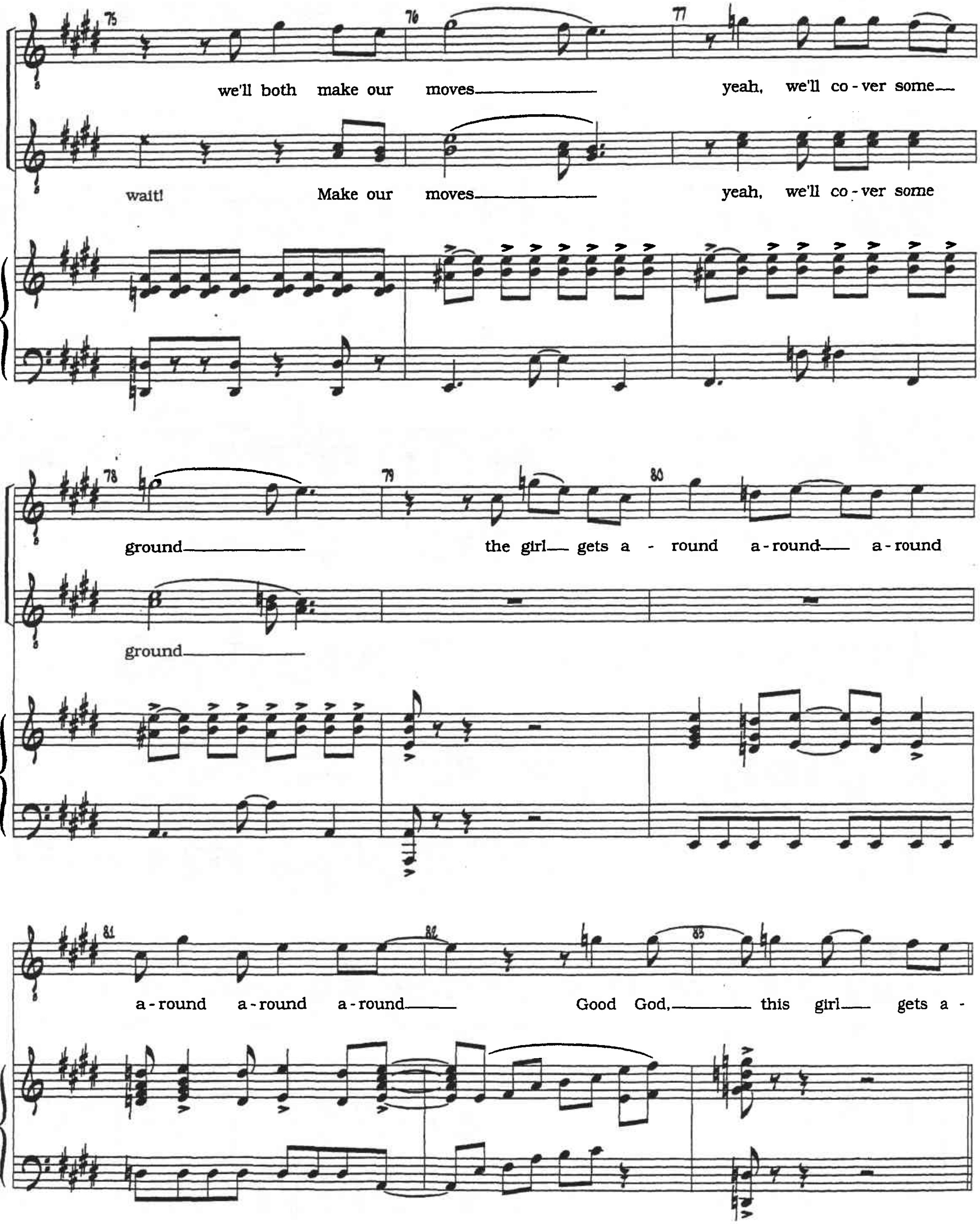
LYLE: "Hey, Cranston. What're you doin' with the preacher's daughter?

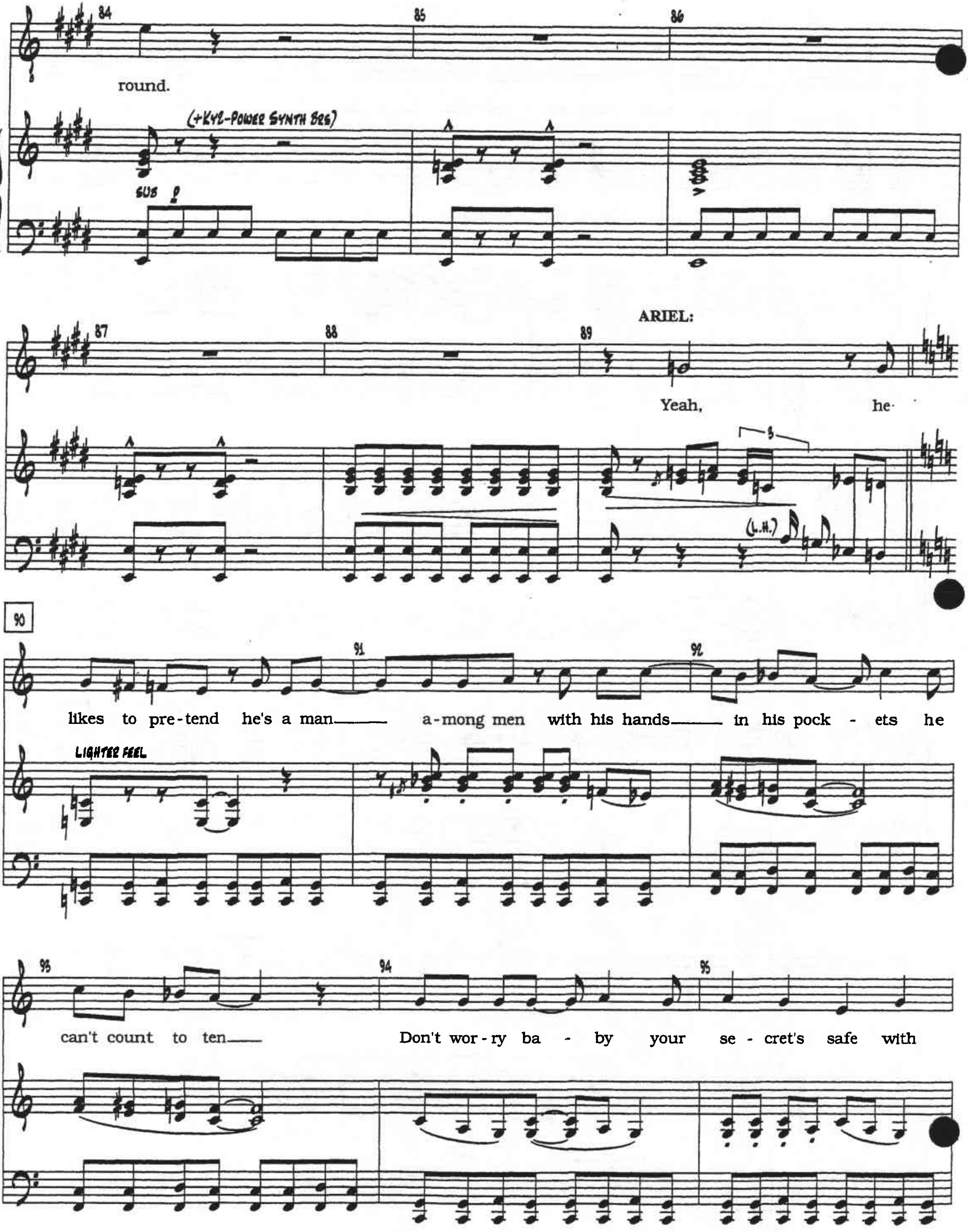
27
28
29
30
E.P.+Filter Sweep
Solo, dark n' ominous
(8s)
31
32
33
34
Vamp
35
36
37
38
39
40
41
CHUCK:
A-ny-thing

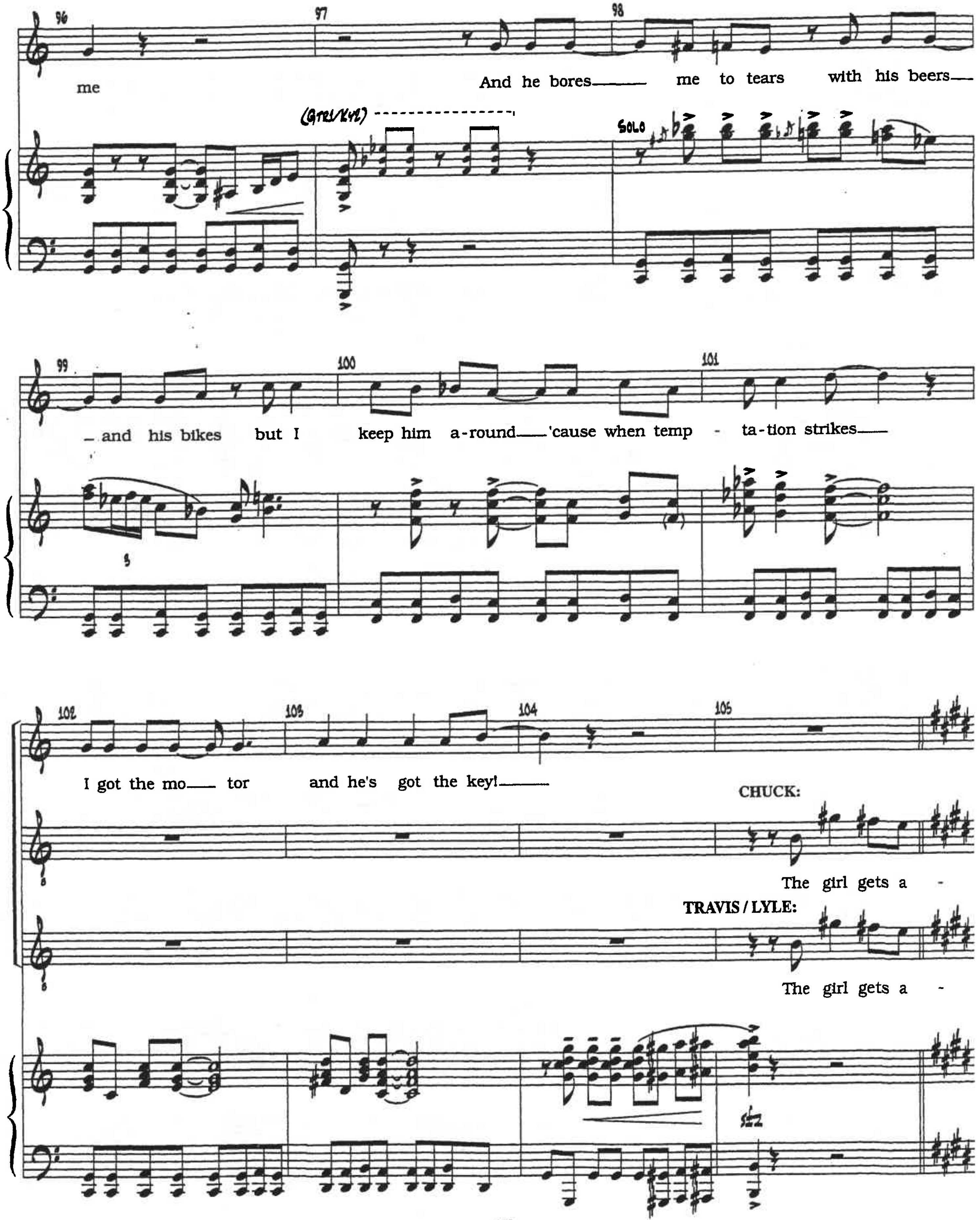

– that I want
Ev' - ry - thing she needs
Well she'd
like you to think she was born yes - ter - day with her in - no - cent looks and her lit -
BOOGIE WOOGIE
E
A

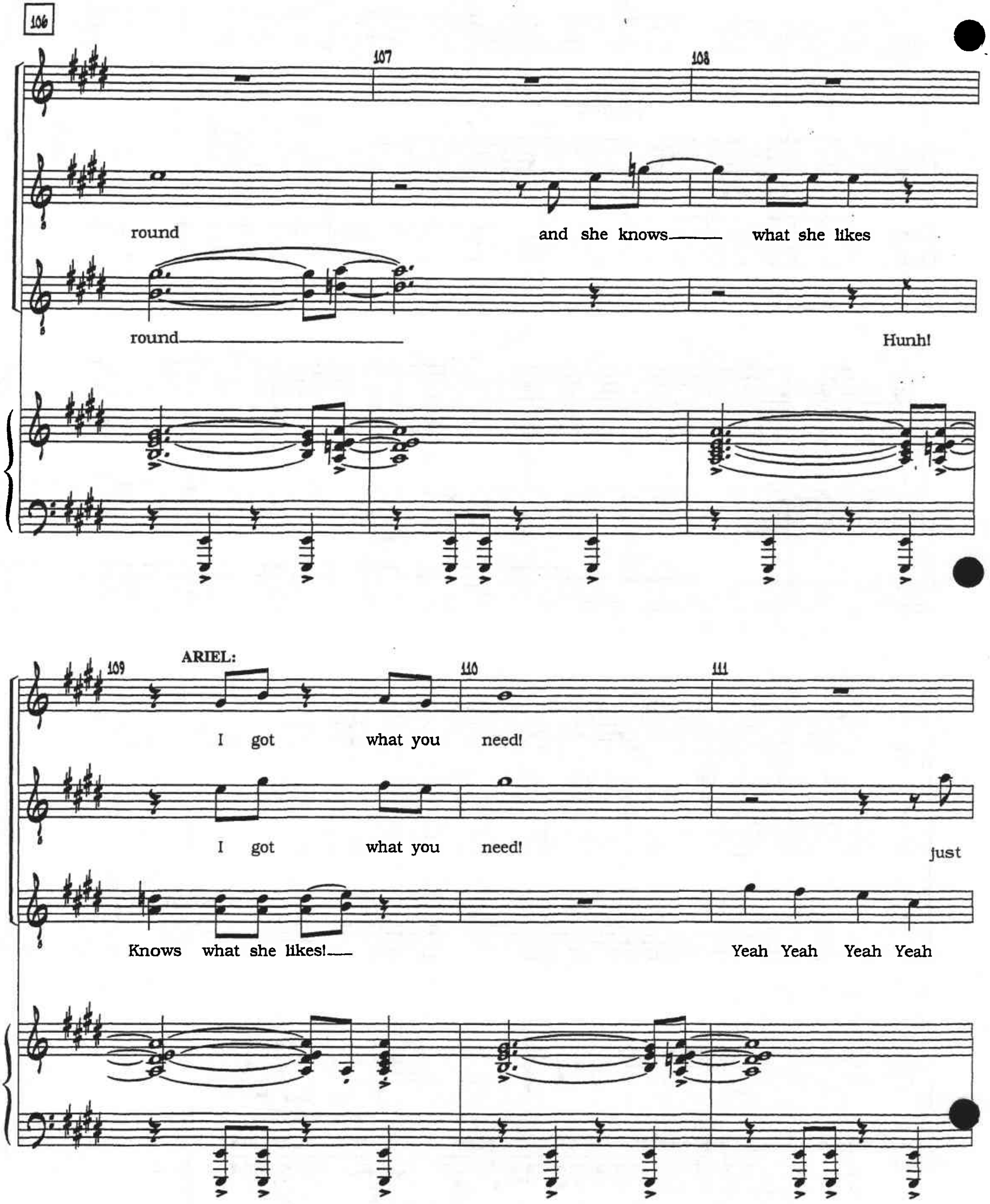

55
tle town— ways when she
56
smiles at me she's got
57
an-gels in her eyes—
58
E
B
59
But I've
60
seen how she moves and this girl—
61
— real - ly cooks—
3
she
62
taught me some tricks you can't
63
learn in books— and I'm
64
start - ing to think she's the de -

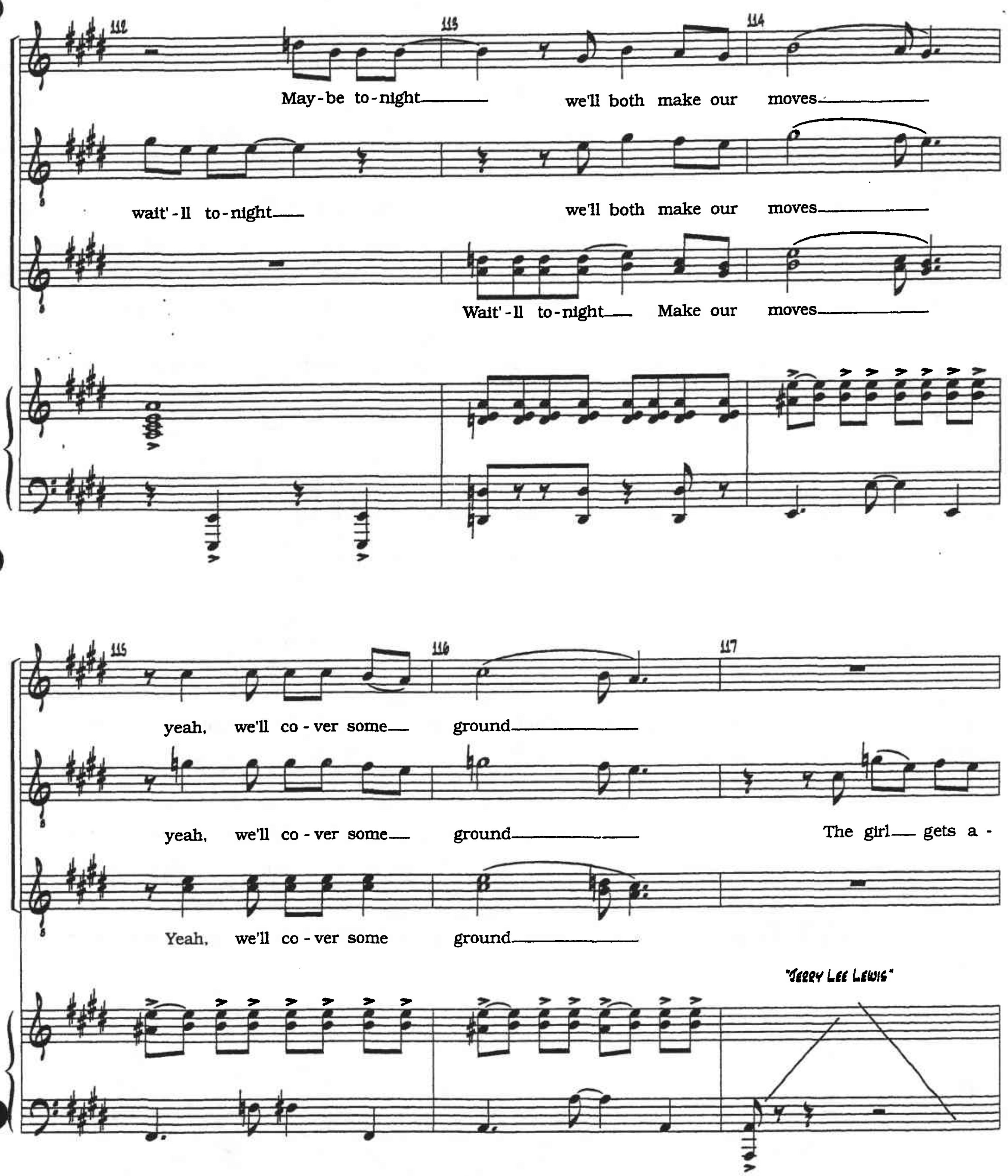

65
66
67
vil in dis - guise
the girl gets a -
TRAVIS / LYLE:
the girl gets a -
(ORGAN)
68
69
70
71
round
and she knows what I like
I got what she
round
Hunh!
72
73
74
needs
just wait' - ll to - night
Needs
Just

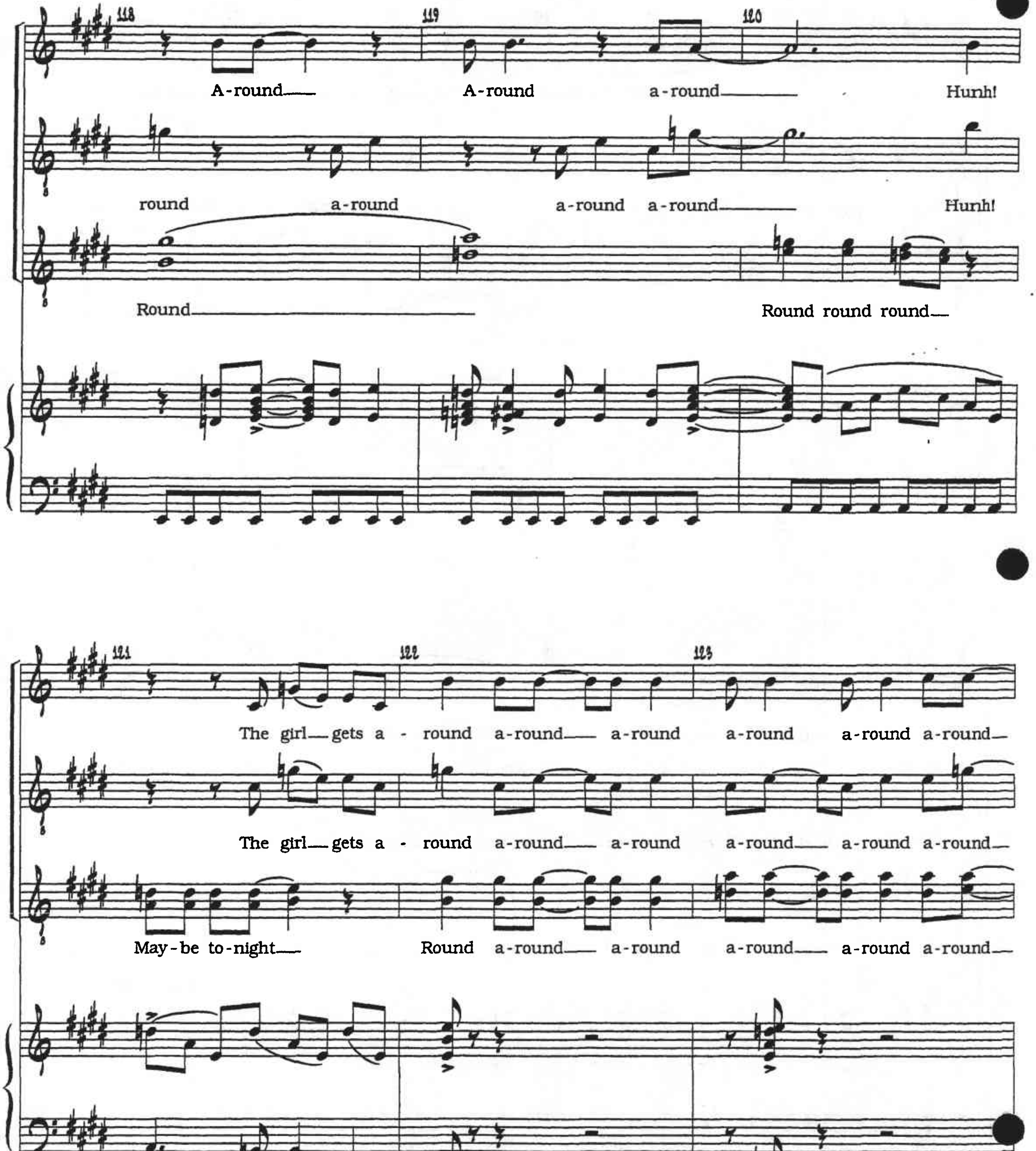

we'll both make our moves yeah, we'll co-ver some
wait! Make our moves yeah, we'll co-ver some
ground the girl gets a - round a-round a-round
ground
a-round a-round a-round Good God, this girl gets a -

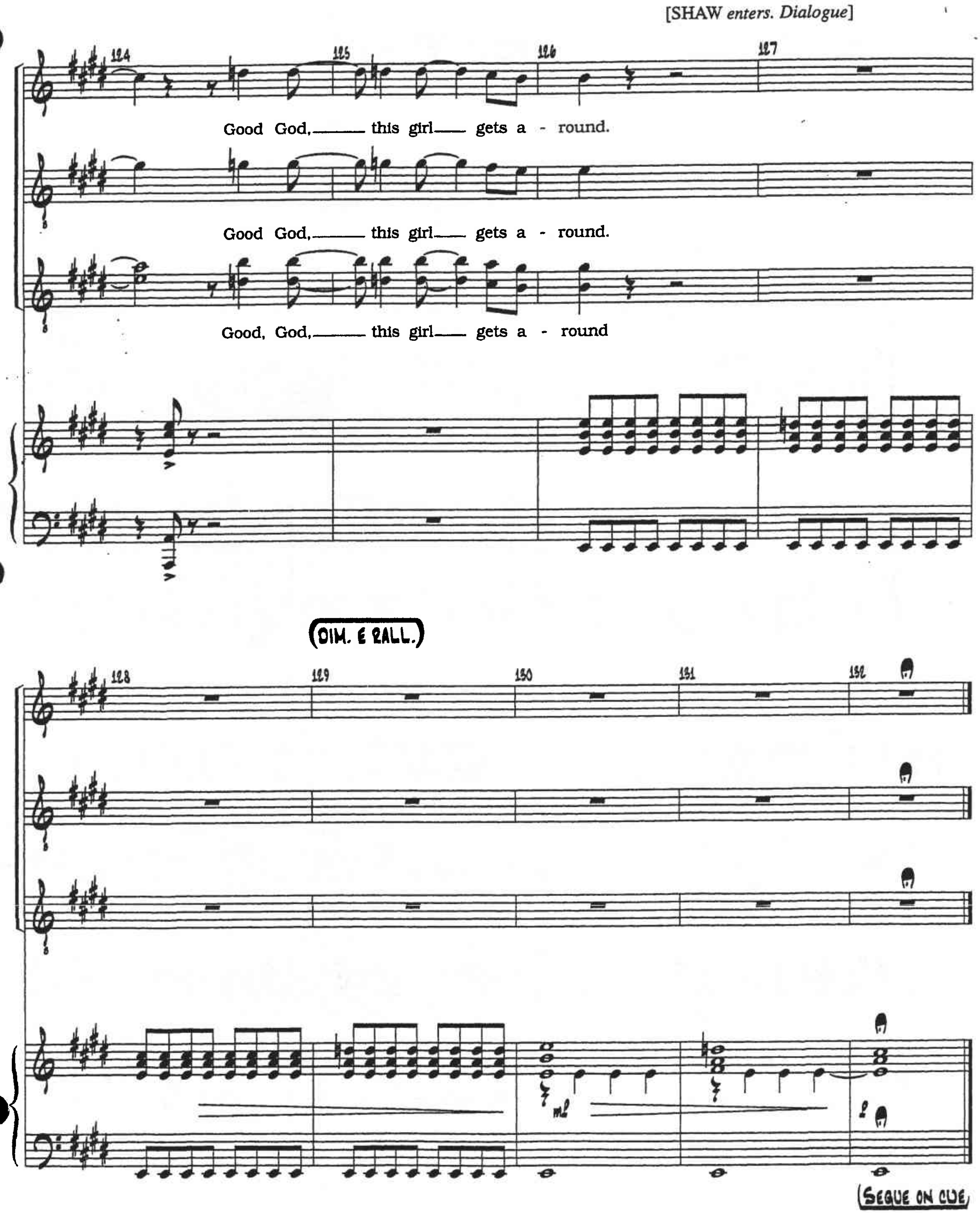

84
85
86
round.
(+Ky2-Power Synth 8 re)
sub p
87
88
ARIEL:
89
Yeah, he
3
(L.H.)
90
91
92
likes to pre-tend he's a man a-mong men with his hands in his pock - ets he
Lighter feel
93
94
95
can't count to ten Don't wor-ry ba - by your se - cret's safe with


96
97
98
me
And he bores— me to tears with his beers—
(GTR/KYZ)
SOLO
99
100
101
— and his bikes but I keep him a-round— 'cause when temp - ta-tion strikes—
3
102
103
104
105
I got the mo— tor and he's got the key!—
CHUCK:
The girl gets a -
TRAVIS / LYLE:
The girl gets a -
sfz


106
107
108
round
and she knows— what she likes
round—
Hunh!
109
ARIEL:
I got what you need!
110
111
I got what you need!
just
Knows what she likes!—
Yeah Yeah Yeah Yeah


112
113
114
May-be to-night we'll both make our moves
wait'-ll to-night we'll both make our moves
Wait'-ll to-night Make our moves
115
116
117
yeah, we'll co-ver some ground
yeah, we'll co-ver some ground The girl gets a-
Yeah, we'll co-ver some ground
"JERRY LEE LEWIS"

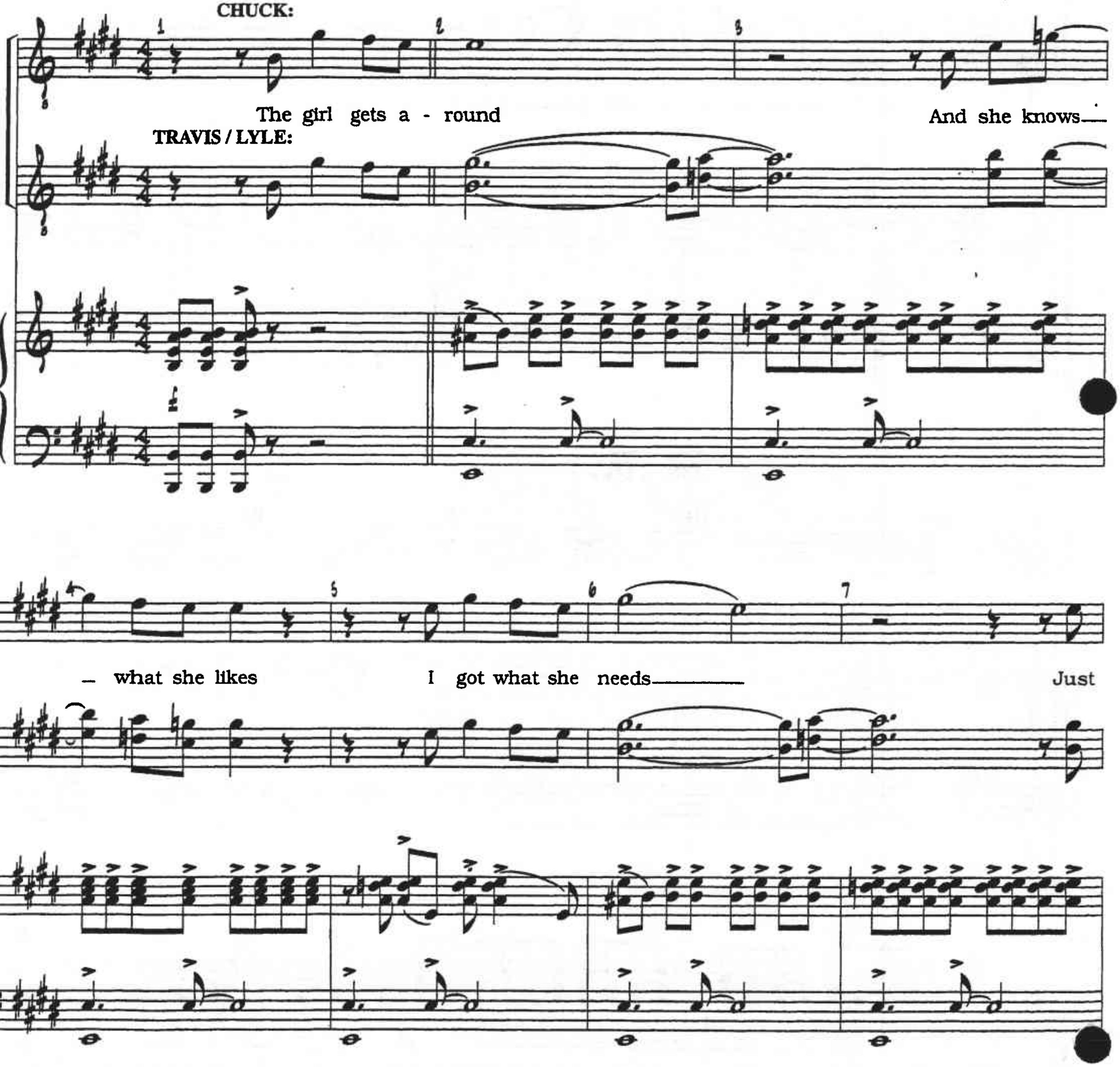

118
119
120
A-round A-round a-round Hunh!
round a-round a-round a-round Hunh!
Round Round round round
121
122
123
The girl gets a - round a-round a-round a-round a-round a-round
The girl gets a - round a-round a-round a-round a-round a-round
May-be to-night Round a-round a-round a-round a-round a-round

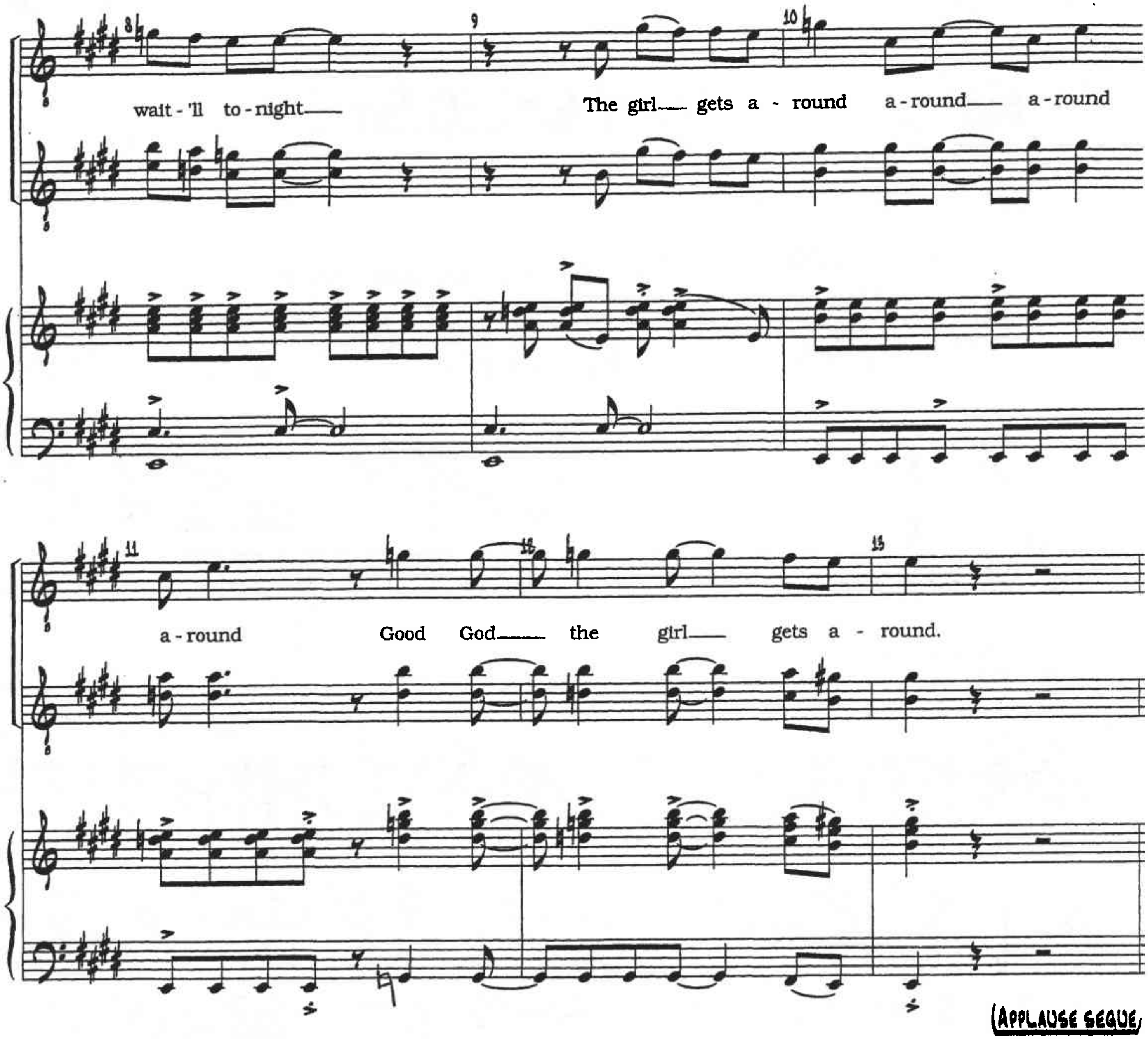

[SHAW enters. Dialogue]
124
125
126
127
Good God, this girl gets a - round.
Good God, this girl gets a - round.
Good, God, this girl gets a - round
DIM. E RALL.
128
129
130
131
132
ml
Segue on cue

NO. 2A

AFTER "GIRL"

cue:
TRAVIS & LYLE: "Evenin' Reverend."

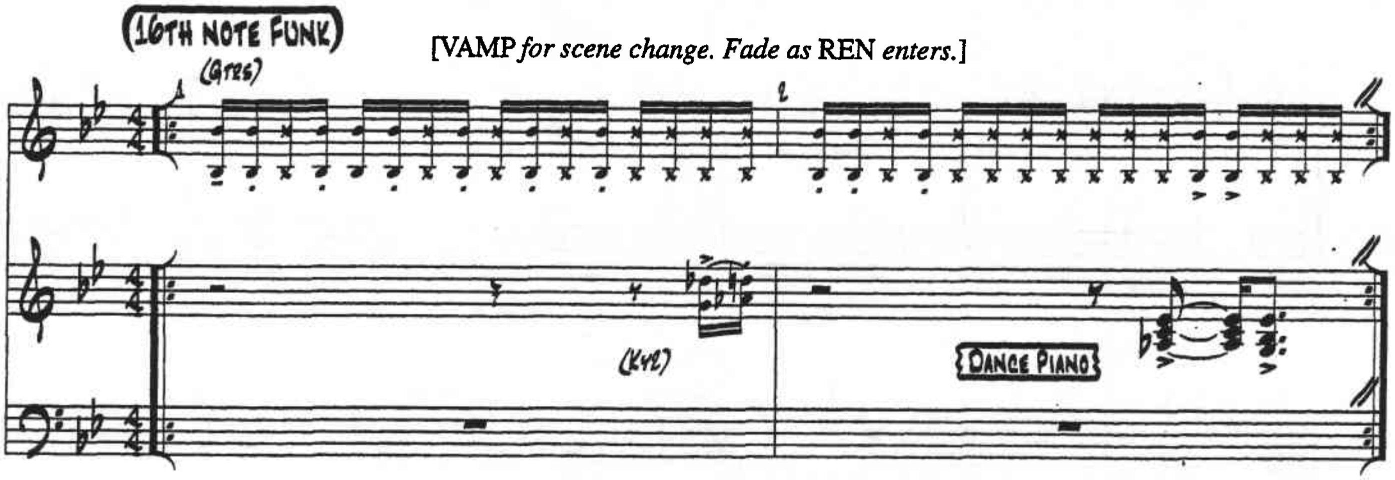

CHUCK:
TRAVIS / LYLE:
1
2
3
4
5
6
7
The girl gets a - round
And she knows
what she likes
I got what she needs
Just


wait - 'll to - night
The girl gets a - round a - round a - round
a - round Good God the girl gets a - round.
(APPLAUSE SEGUE)

No. 3 I CAN'T STAND STILL

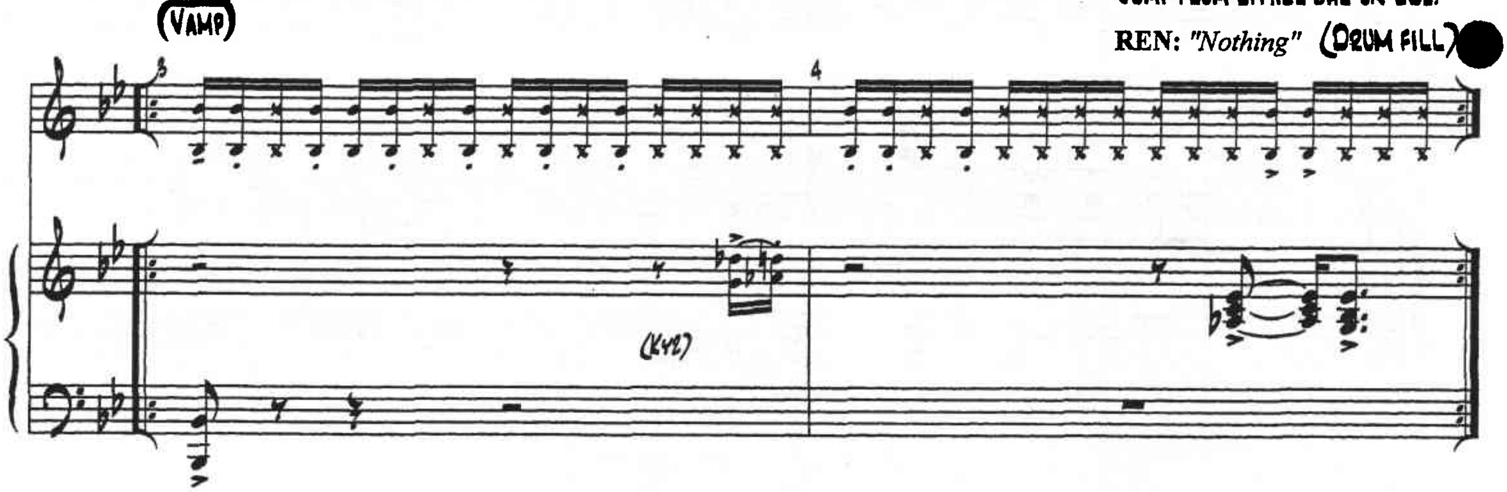
cue:
APPLAUSE SEGUE from #2A

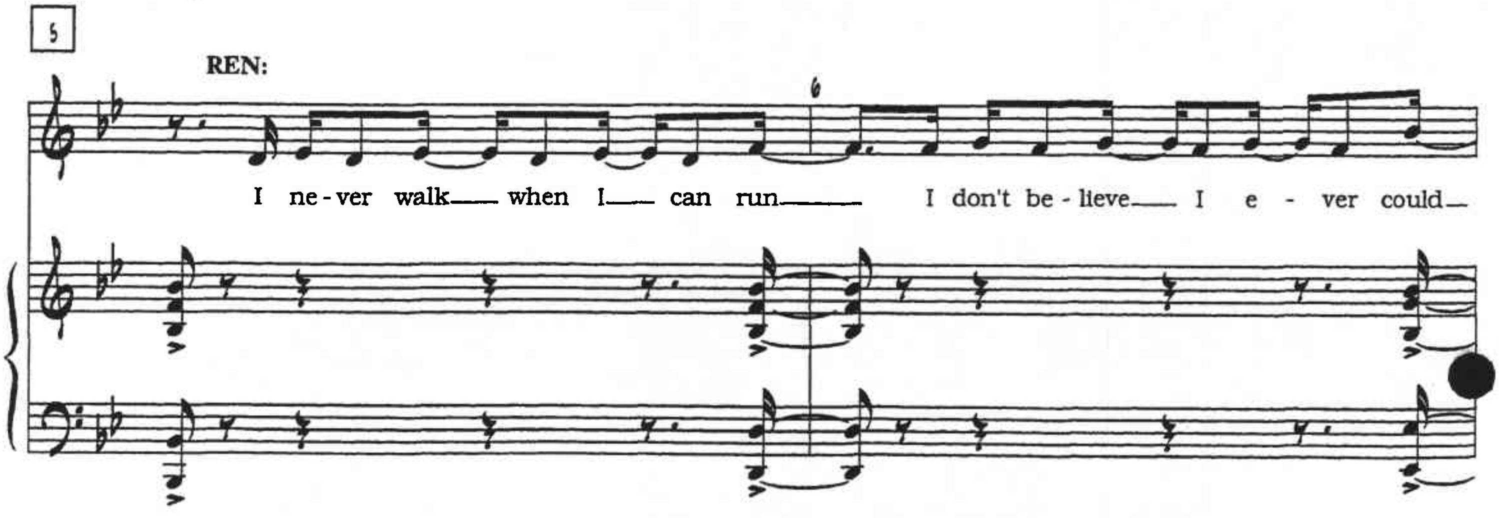
[VAMP *for scene change. Fade as* REN *enters.*]

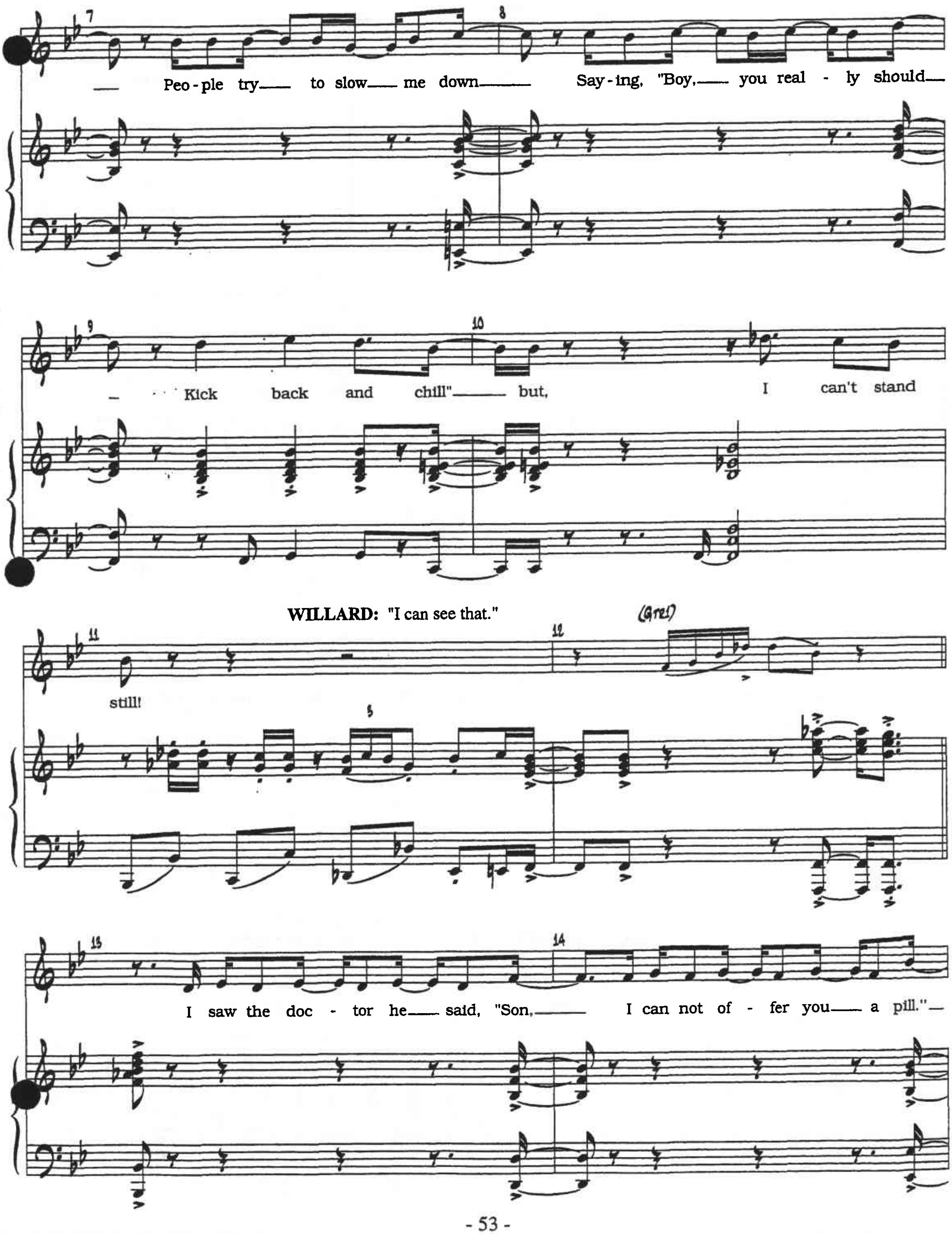

(16TH NOTE FUNK)
(GTRS)
1
2
(KYZ)
DANCE PIANO

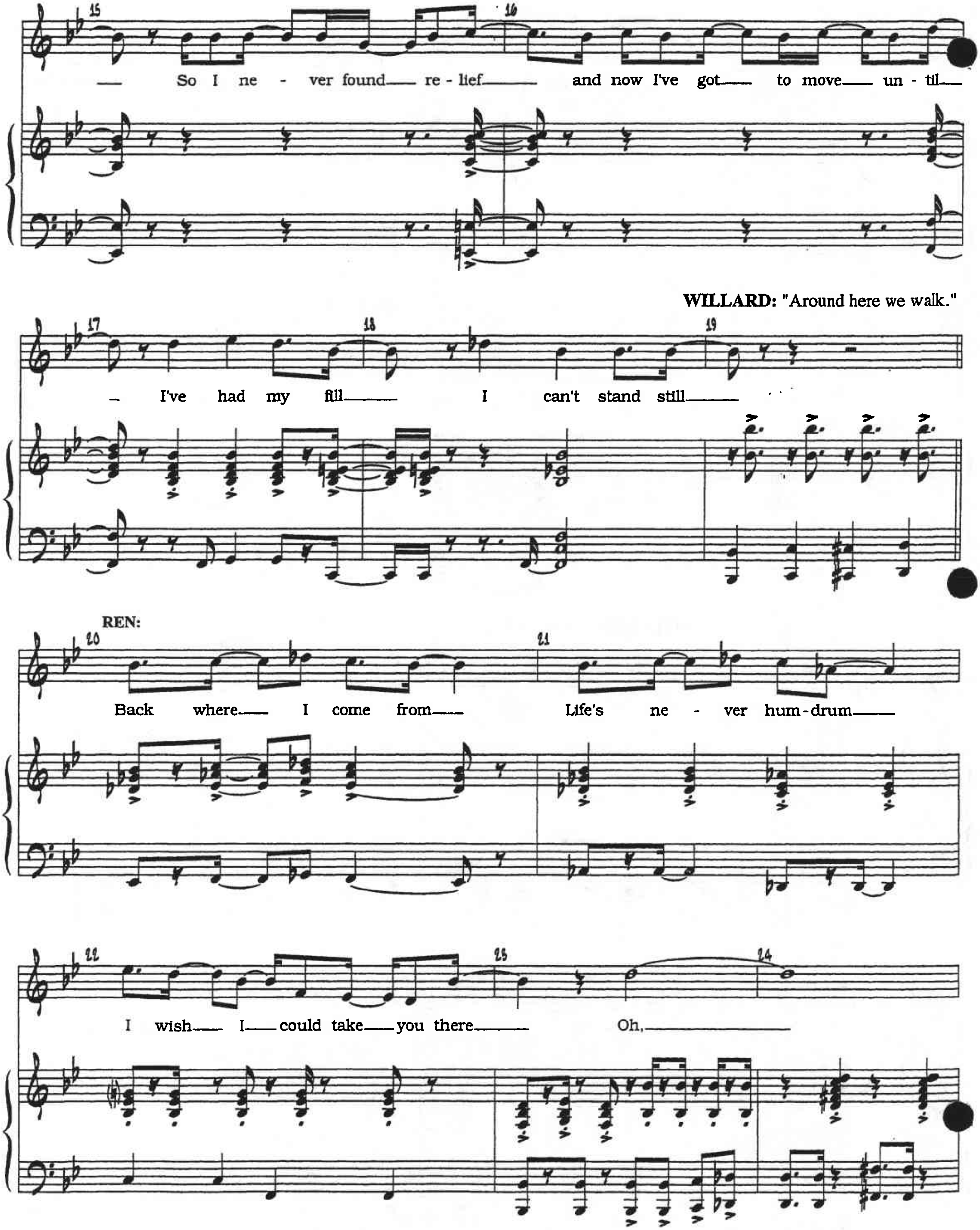
cue:
REN: "Willard, what do you do around here for a good time?"
[WILLARD *hesitates, then makes a lewd gesture.*]

JUMP FROM EITHER BAR ON CUE:
REN: *"Nothing"* (DRUM FILL)

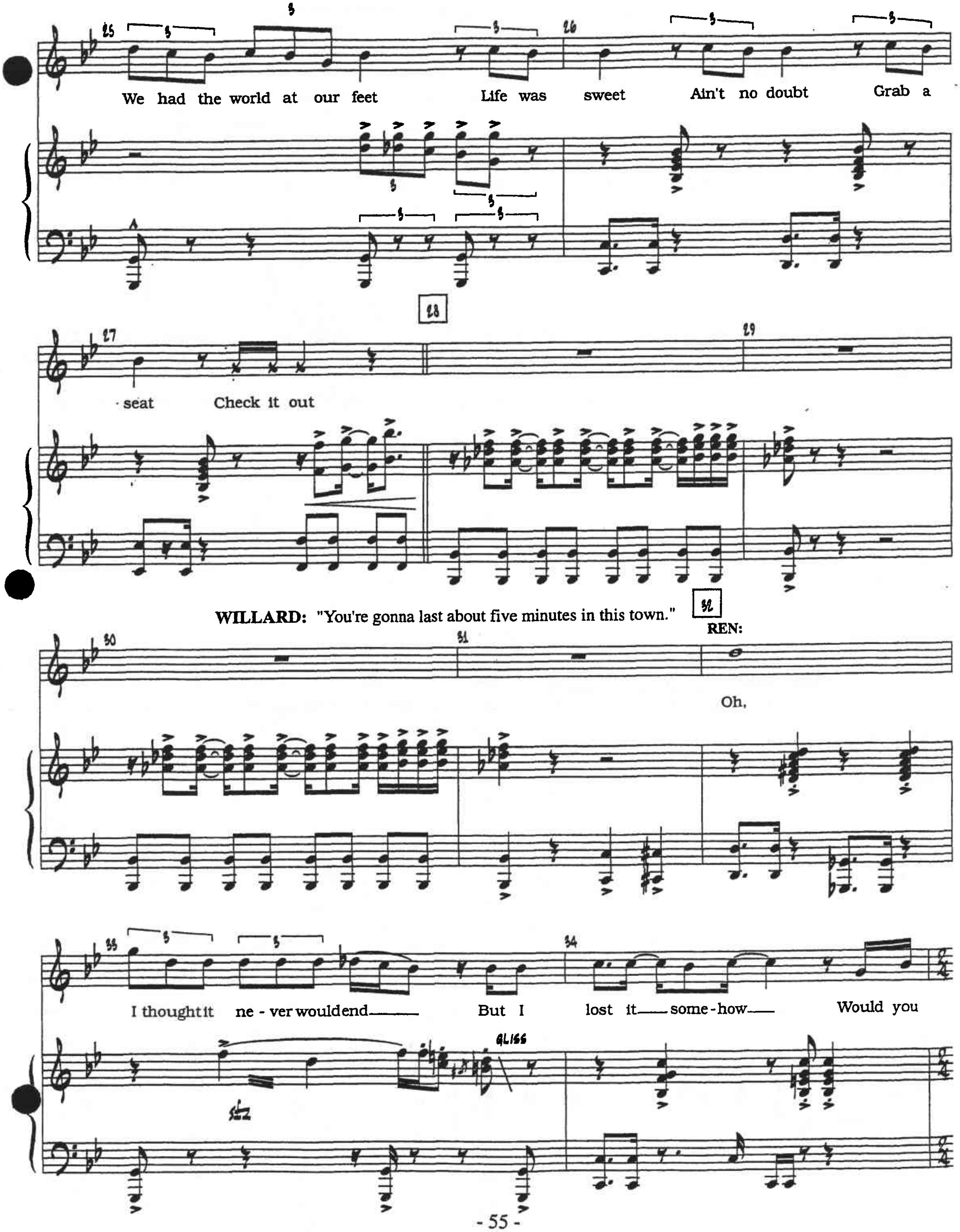


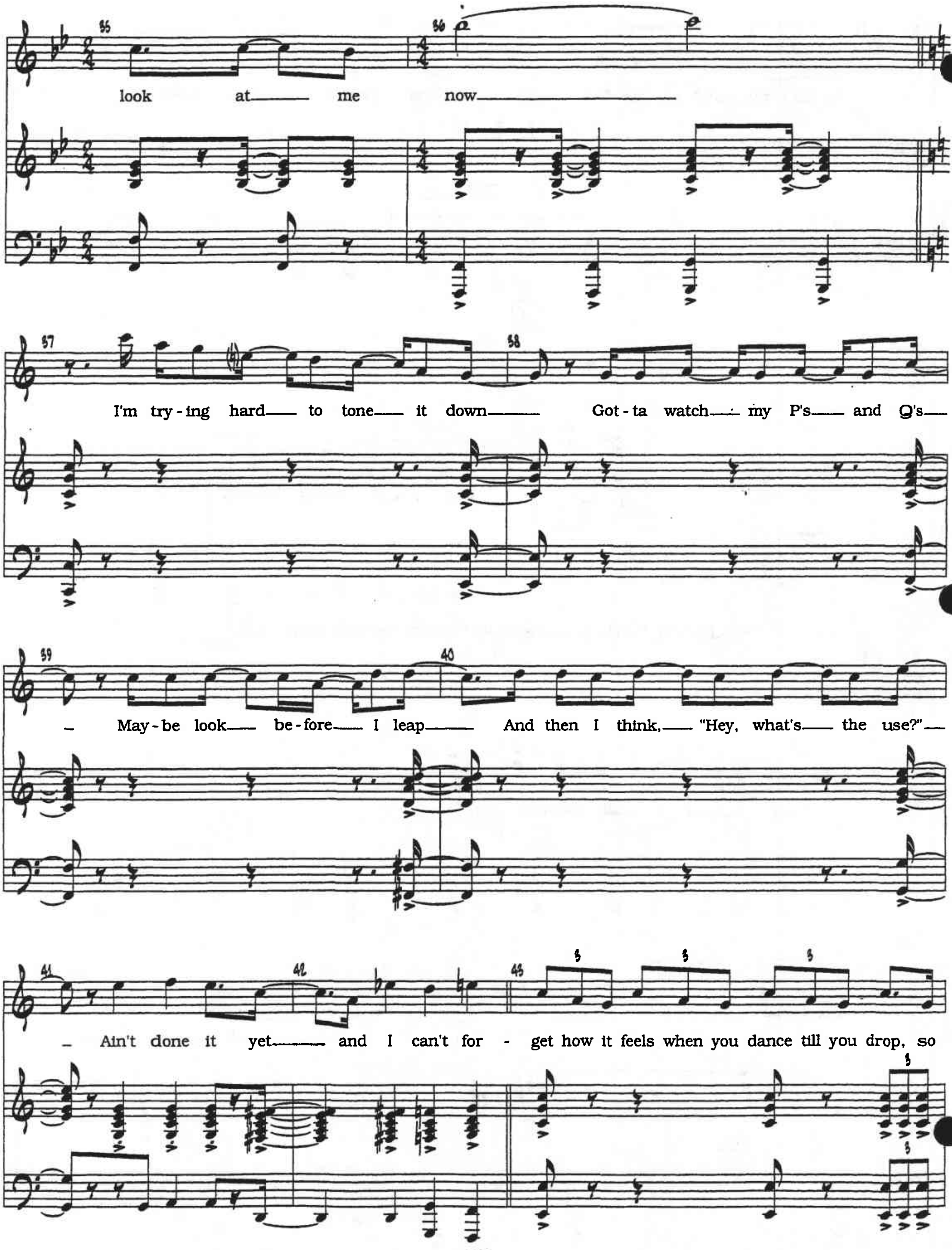

5
REN:
6
I ne - ver walk when I can run
I don't be - lieve I e - ver could

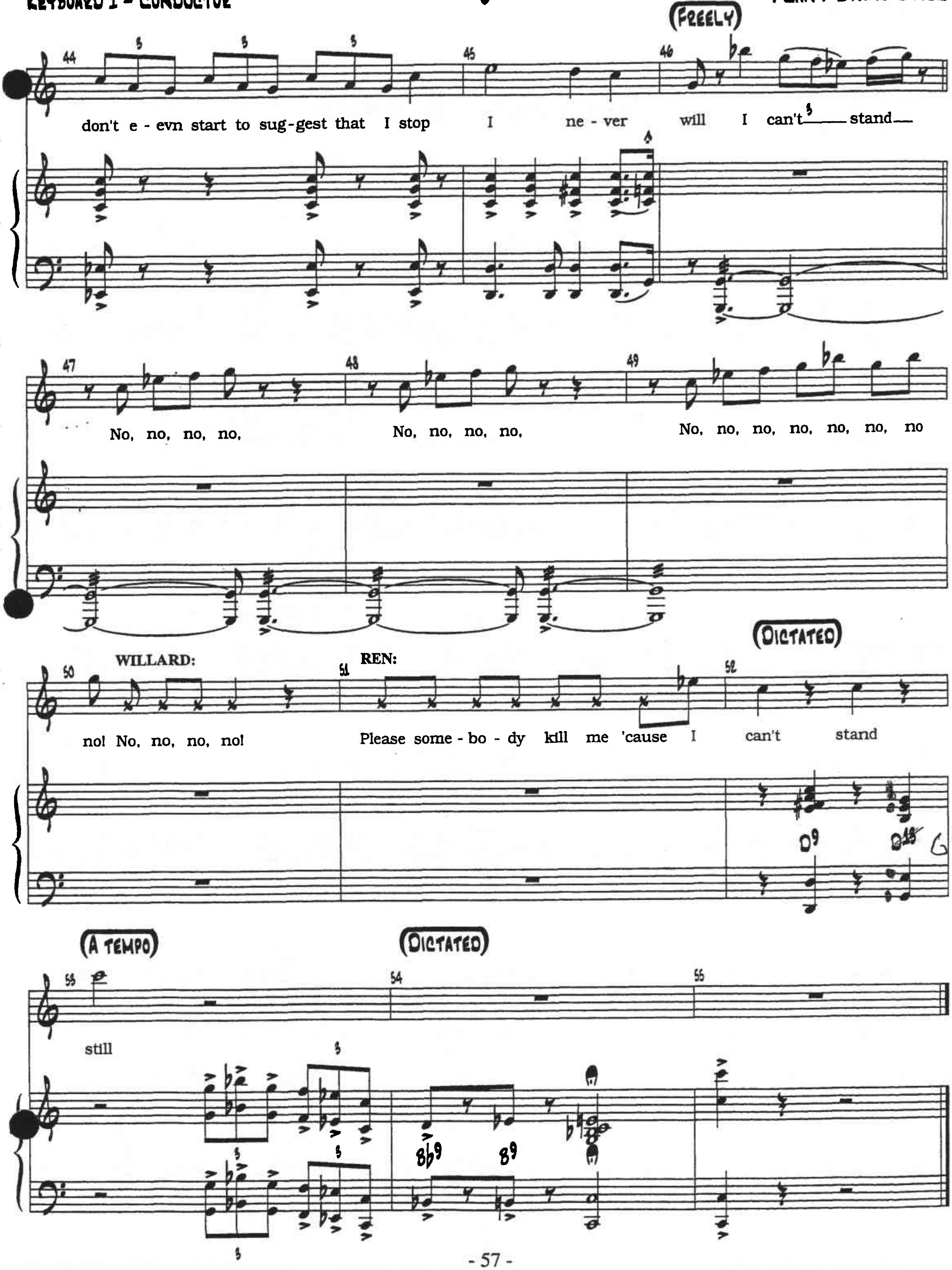

7
8
People try to slow me down
Saying, "Boy, you really should
9
10
Kick back and chill" but, I can't stand
WILLARD: "I can see that."
(Gtr1)
11
12
still!
5
13
14
I saw the doctor he said, "Son, I can not offer you a pill."


WILLARD: "Around here we walk."

15
So I ne - ver found re - lief
16
and now I've got to move un - til
17
I've had my fill
18
I can't stand still
19
REN:
20
Back where I come from
21
Life's ne - ver hum - drum
22
I wish I could take you there
23
Oh,
24


25
We had the world at our feet Life was
26
sweet Ain't no doubt Grab a
27
seat Check it out
28
29
WILLARD: "You're gonna last about five minutes in this town."
32
REN:
30
31
Oh,
33
I thought it ne - ver would end But I
34
lost it some - how Would you
GLISS


35
look at me
36
now
37
I'm try-ing hard to tone it down
38
Got-ta watch my P's and Q's
39
May-be look be-fore I leap
40
And then I think, "Hey, what's the use?"
41
Ain't done it
42
yet and I can't for - get
43
how it feels when you dance till you drop, so


(FREELY)
don't e - evn start to sug - gest that I stop I ne - ver will I can't stand
No, no, no, no, No, no, no, no, No, no, no, no, no, no, no
WILLARD:
no! No, no, no, no!
REN:
Please some - bo - dy kill me 'cause I can't stand
(DICTATED)
D9
G13
(A TEMPO)
(DICTATED)
still
Bb9
B9

No. 4 SOMEBODY'S EYES

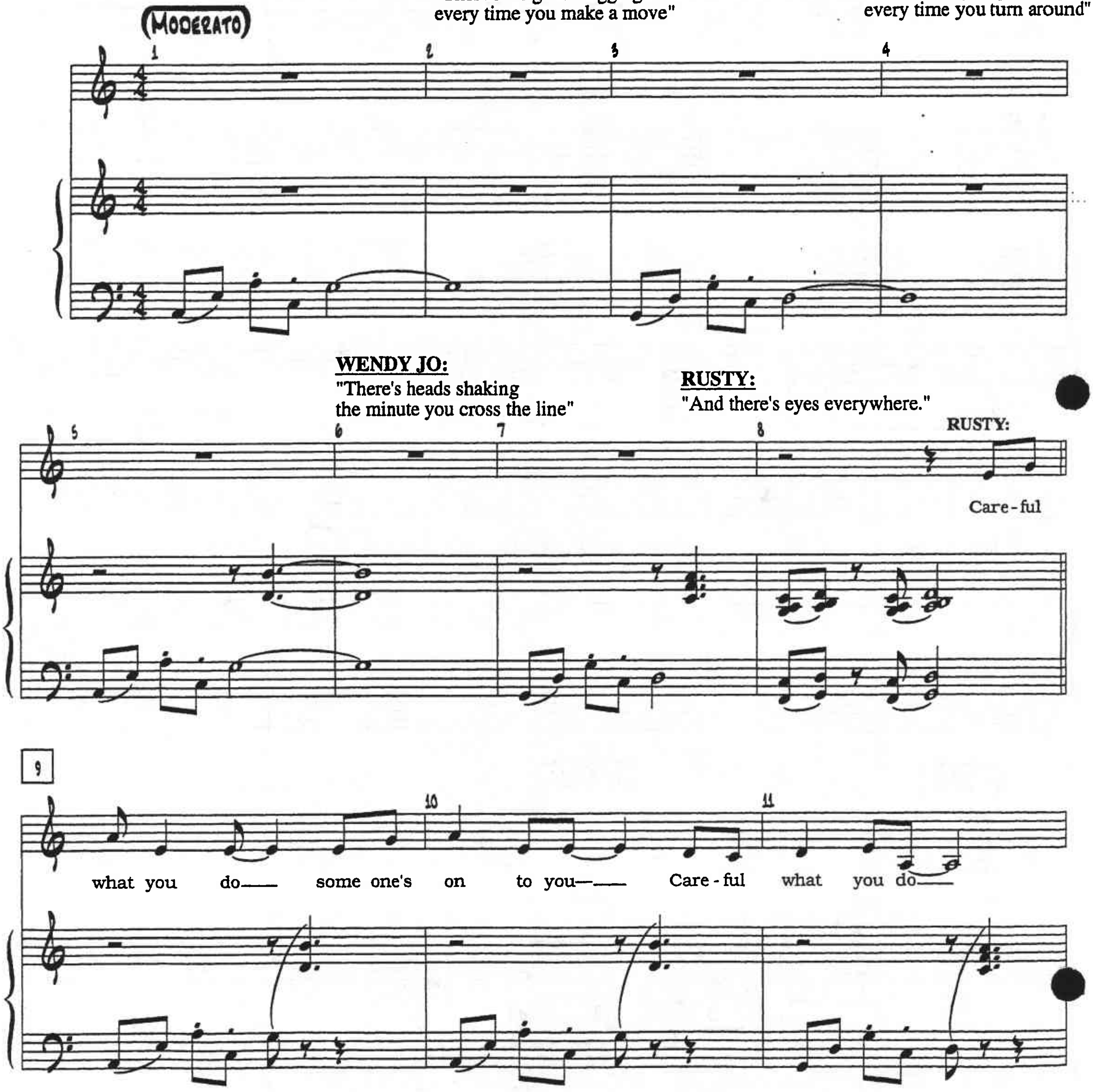
cue:
RUSTY: Let me tell you about that family.

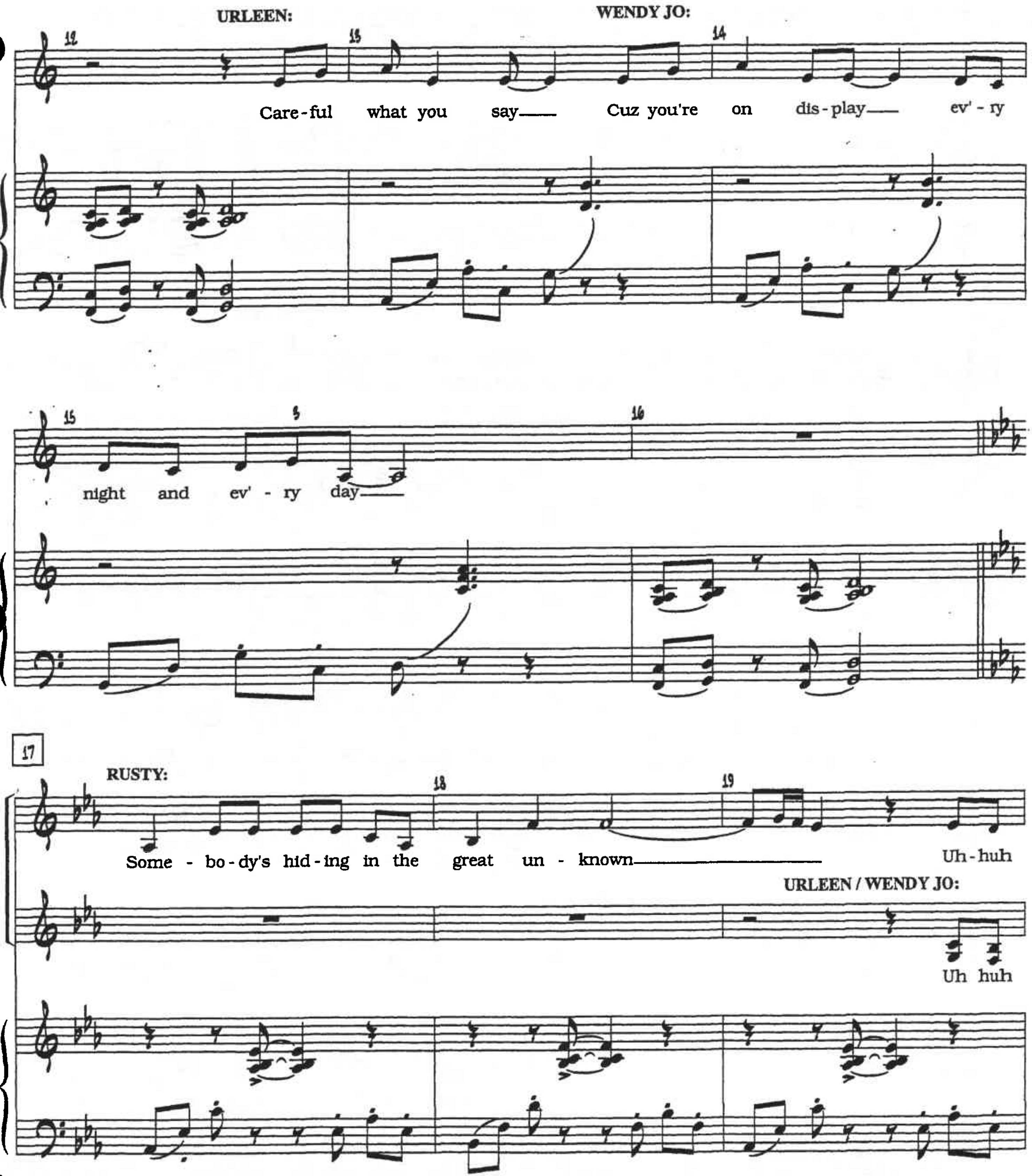
RUSTY:
"There's tongues wagging
every time you make a move"

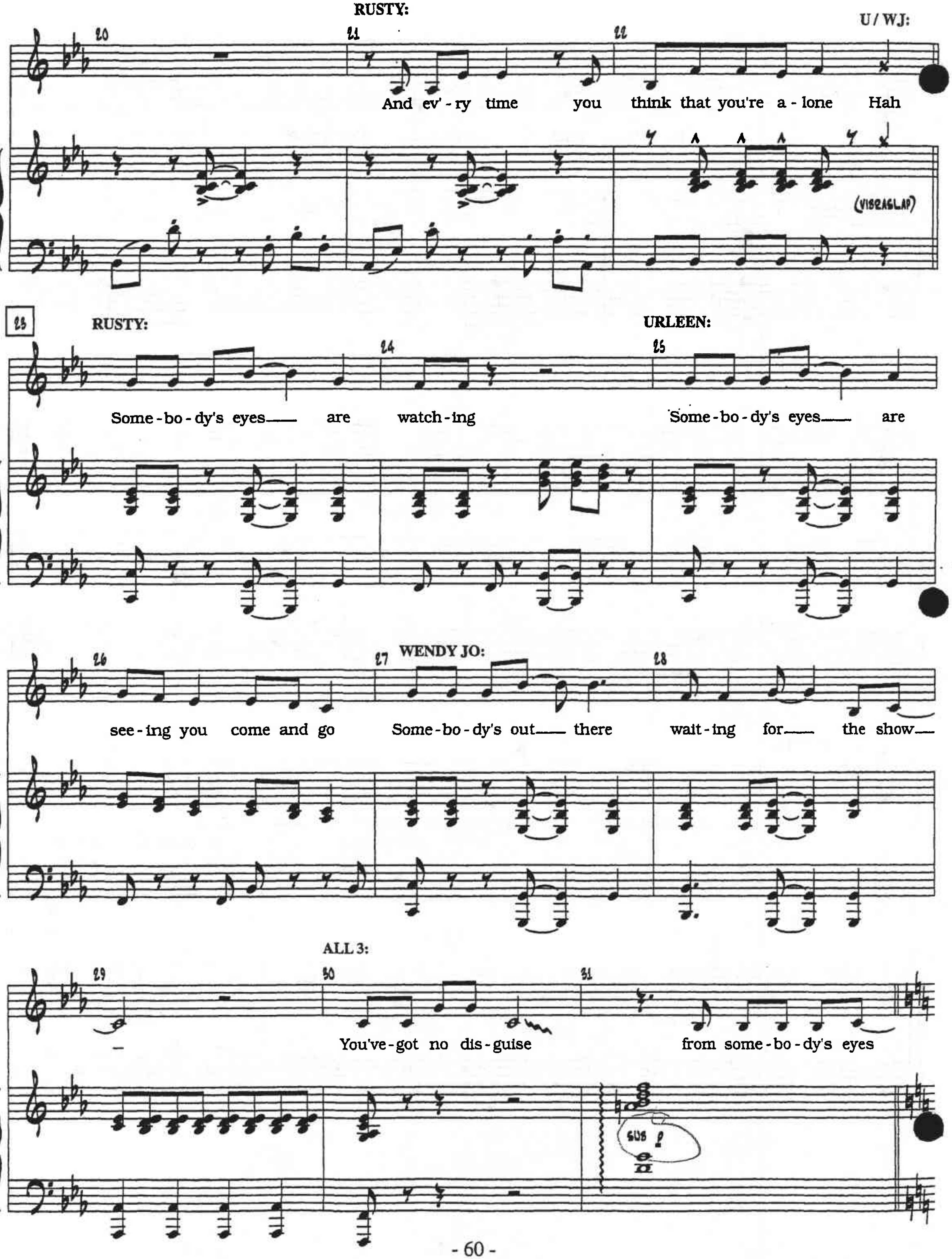
URLEEN:
"There's fingers pointing
every time you turn around"

WENDY JO:
"There's heads shaking
the minute you cross the line"

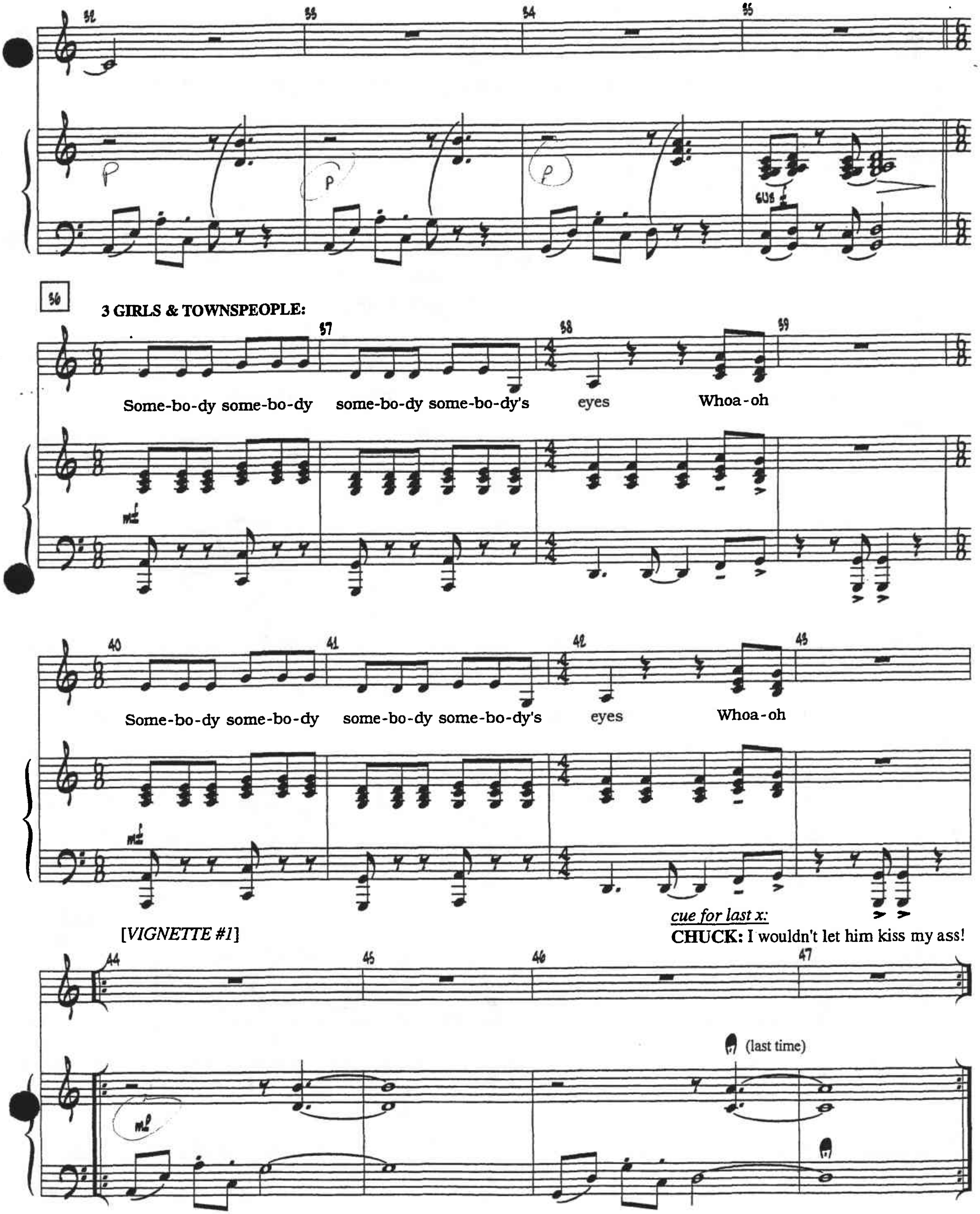
RUSTY:
"And there's eyes everywhere."


(MODERATO)
1
2
3
4
5
6
7
8
RUSTY:
Care - ful
9
what you do— some one's on to you— Care - ful what you do—
10
11


URLEEN:
WENDY JO:
12
13
14
Care - ful what you say
Cuz you're on dis - play ev' - ry
15
3
16
night and ev' - ry day
17
RUSTY:
18
19
Some - bo - dy's hid - ing in the great un - known
Uh - huh
URLEEN / WENDY JO:
Uh huh


RUSTY:
U / WJ:
20
21
22
And ev'-ry time you think that you're a-lone Hah
(VIBRASLAP)
23
RUSTY:
24
URLEEN:
25
Some-bo-dy's eyes are watch-ing
Some-bo-dy's eyes are
26
WENDY JO:
27
28
see-ing you come and go
Some-bo-dy's out there
wait-ing for the show
ALL 3:
29
30
31
You've-got no dis-guise
from some-bo-dy's eyes
SUS 2

RUSTY: "You don't know Bomont."

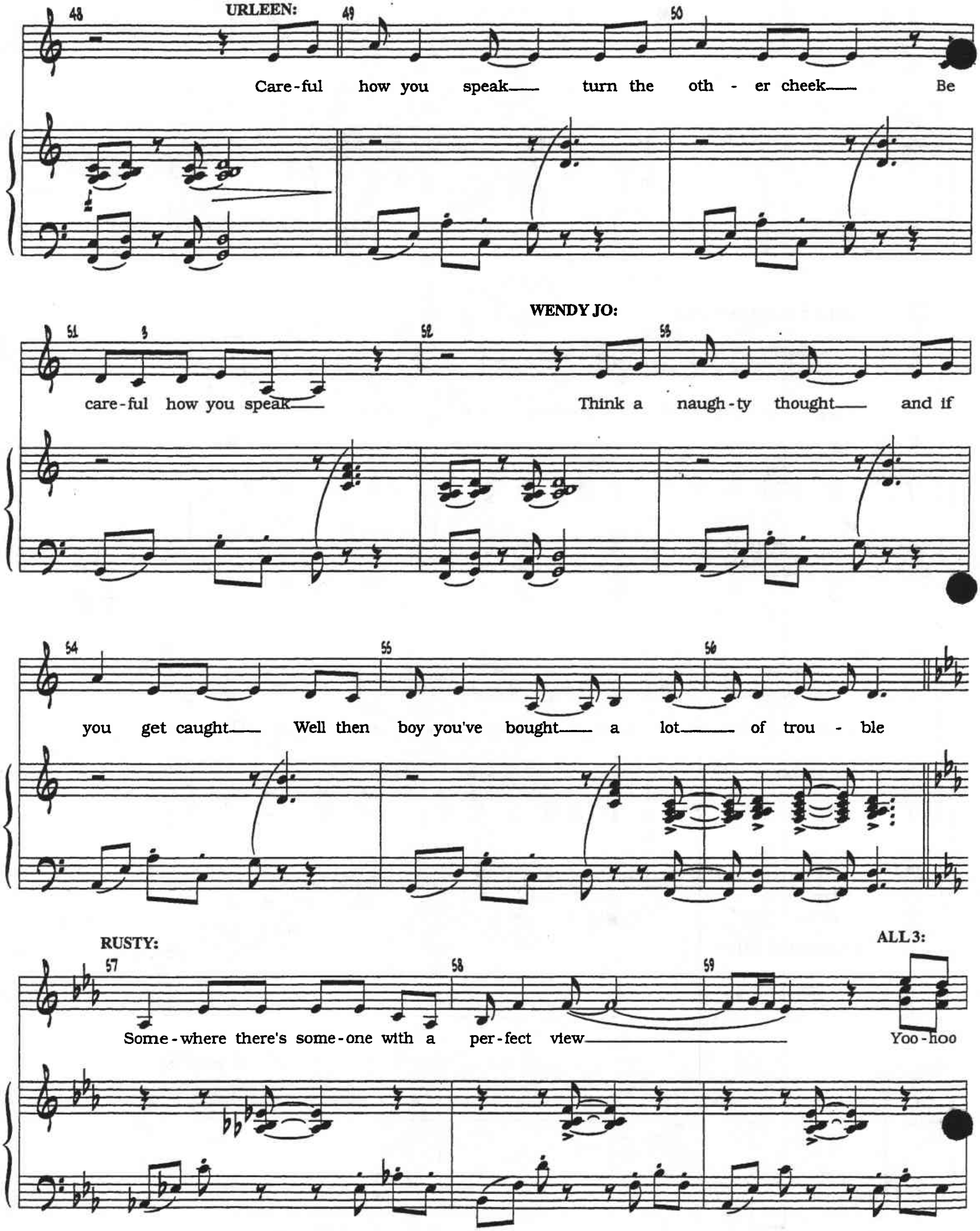

32
33
34
35
P
P
P
sus
36
3 GIRLS & TOWNSPEOPLE:
37
38
39
Some-bo-dy some-bo-dy some-bo-dy some-bo-dy's eyes Whoa-oh
mf
40
41
42
43
Some-bo-dy some-bo-dy some-bo-dy some-bo-dy's eyes Whoa-oh
mf
44
45
46
47
mf
(last time)

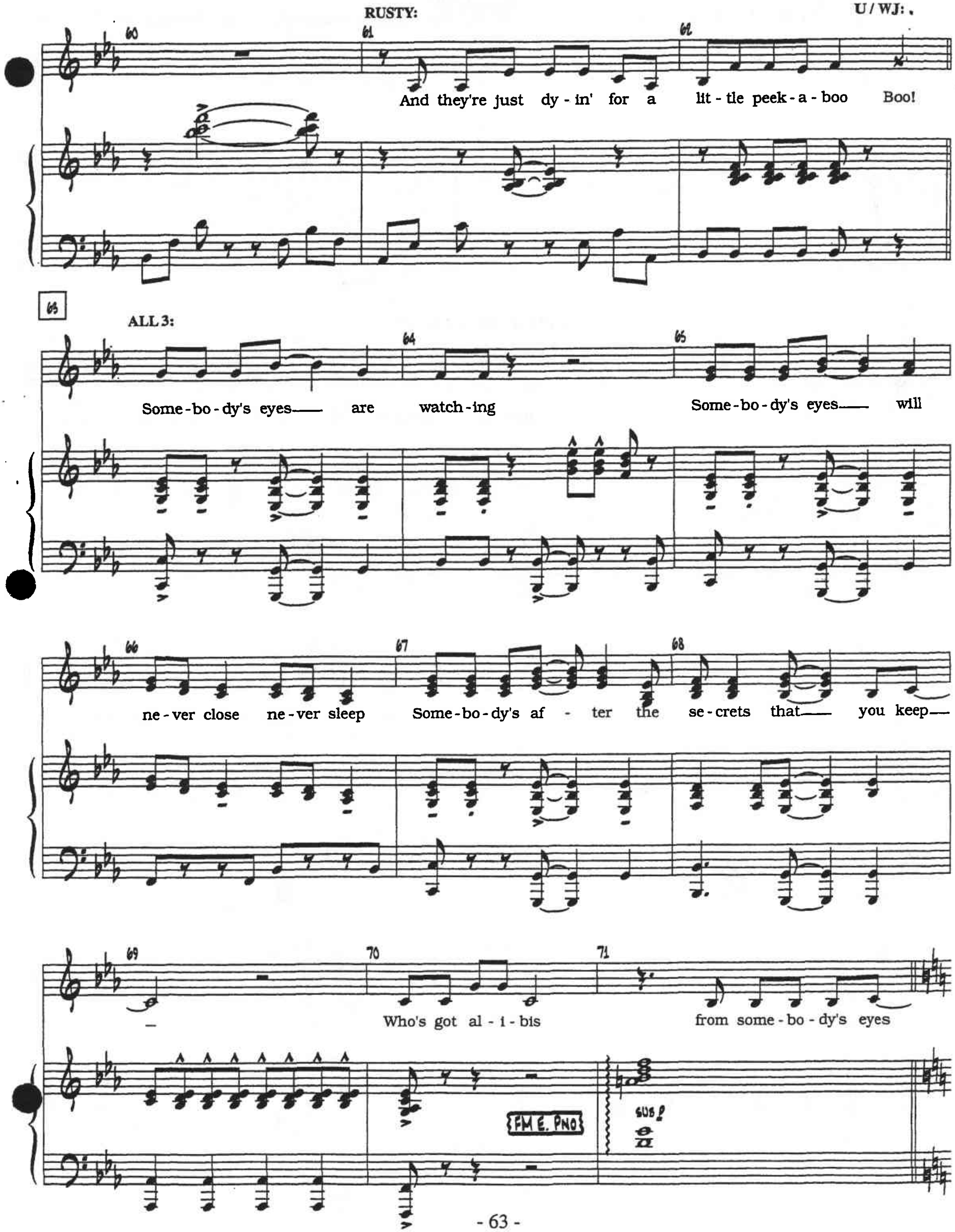
[*VIGNETTE #1*]

cue for last x:
CHUCK: I wouldn't let him kiss my ass!

cue:

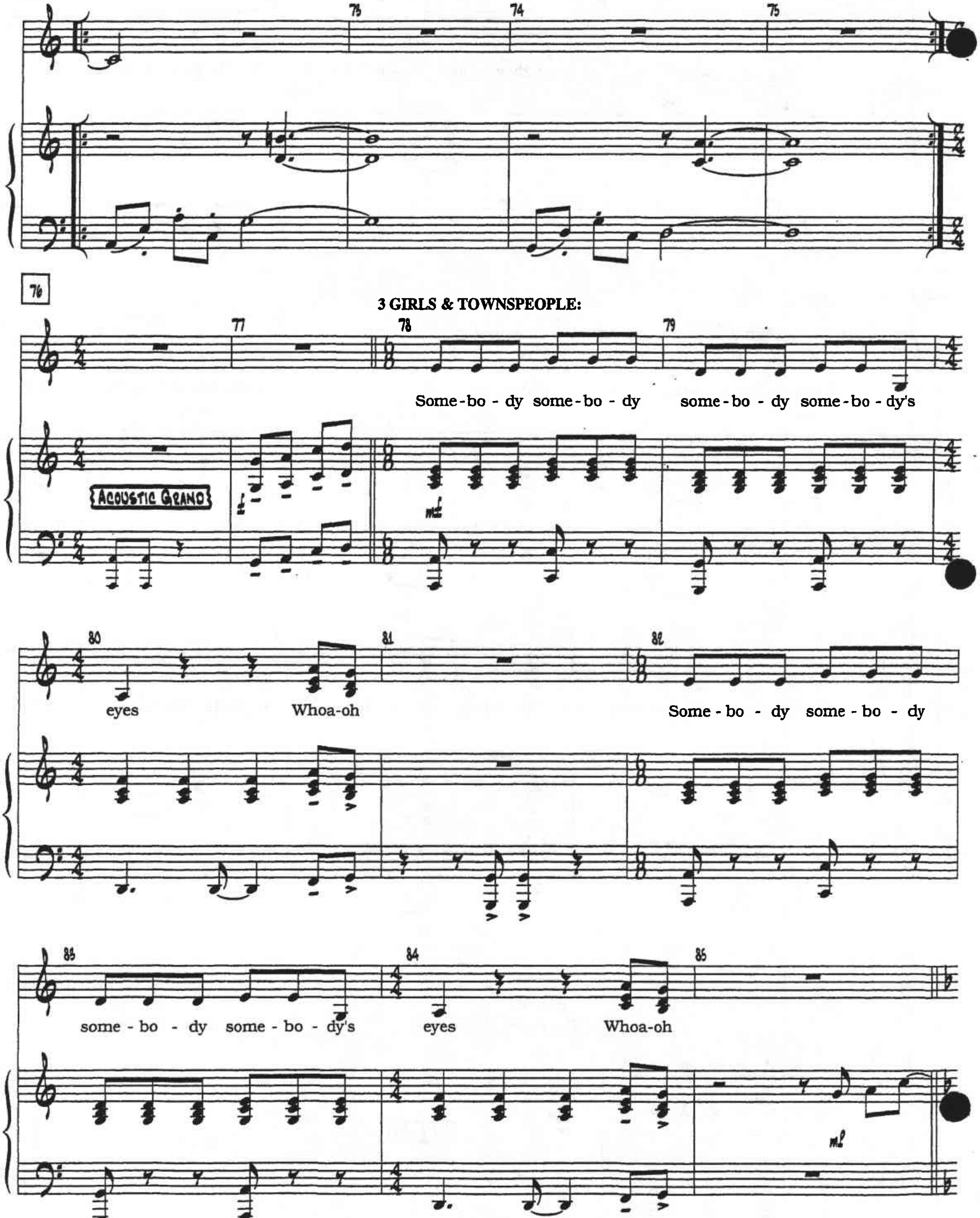
REN: A friend of yours?

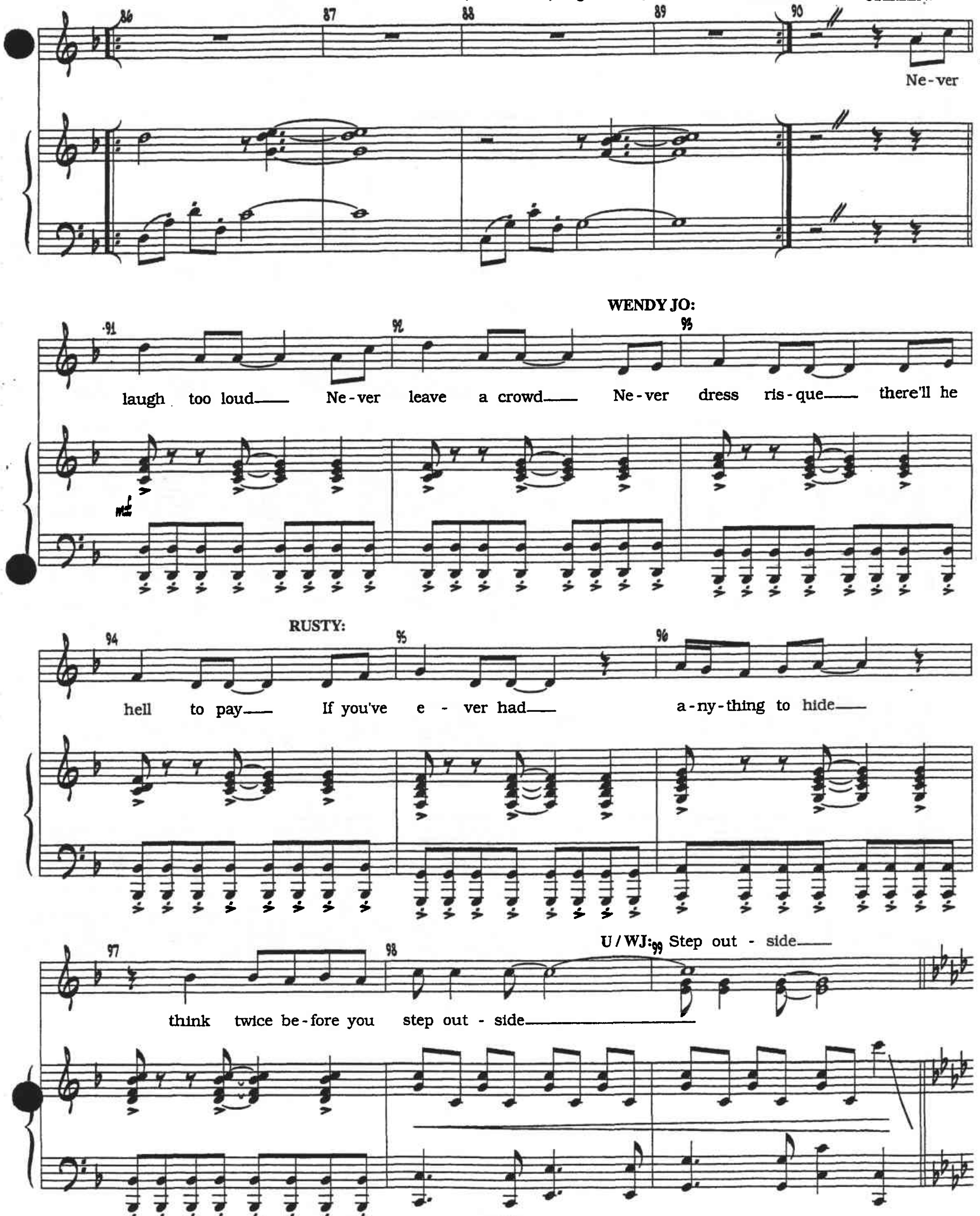

URLEEN:
48
49
50
Care-ful how you speak turn the oth - er cheek Be
51
3
care-ful how you speak
WENDY JO:
52
53
Think a naugh-ty thought and if
54
55
56
you get caught Well then boy you've bought a lot of trou - ble
RUSTY:
57
58
59
ALL 3:
Some-where there's some-one with a per-fect view
Yoo-hoo


RUSTY:
U / WJ:
60
61
62
And they're just dy - in' for a lit - tle peek - a - boo
Boo!
63
ALL 3:
64
65
Some - bo - dy's eyes are watch - ing
Some - bo - dy's eyes will
66
67
68
ne - ver close ne - ver sleep
Some - bo - dy's af - ter the se - crets that you keep
69
70
71
Who's got al - i - bis
from some - bo - dy's eyes
FM E. PNO
SUS

72 (VAMP) (JUMP TO BAR 76 ON CUE)

cue to jump to BAR 76
PRINCIPAL: I'm suspending you from the wrestlingteam. Indefinitely.

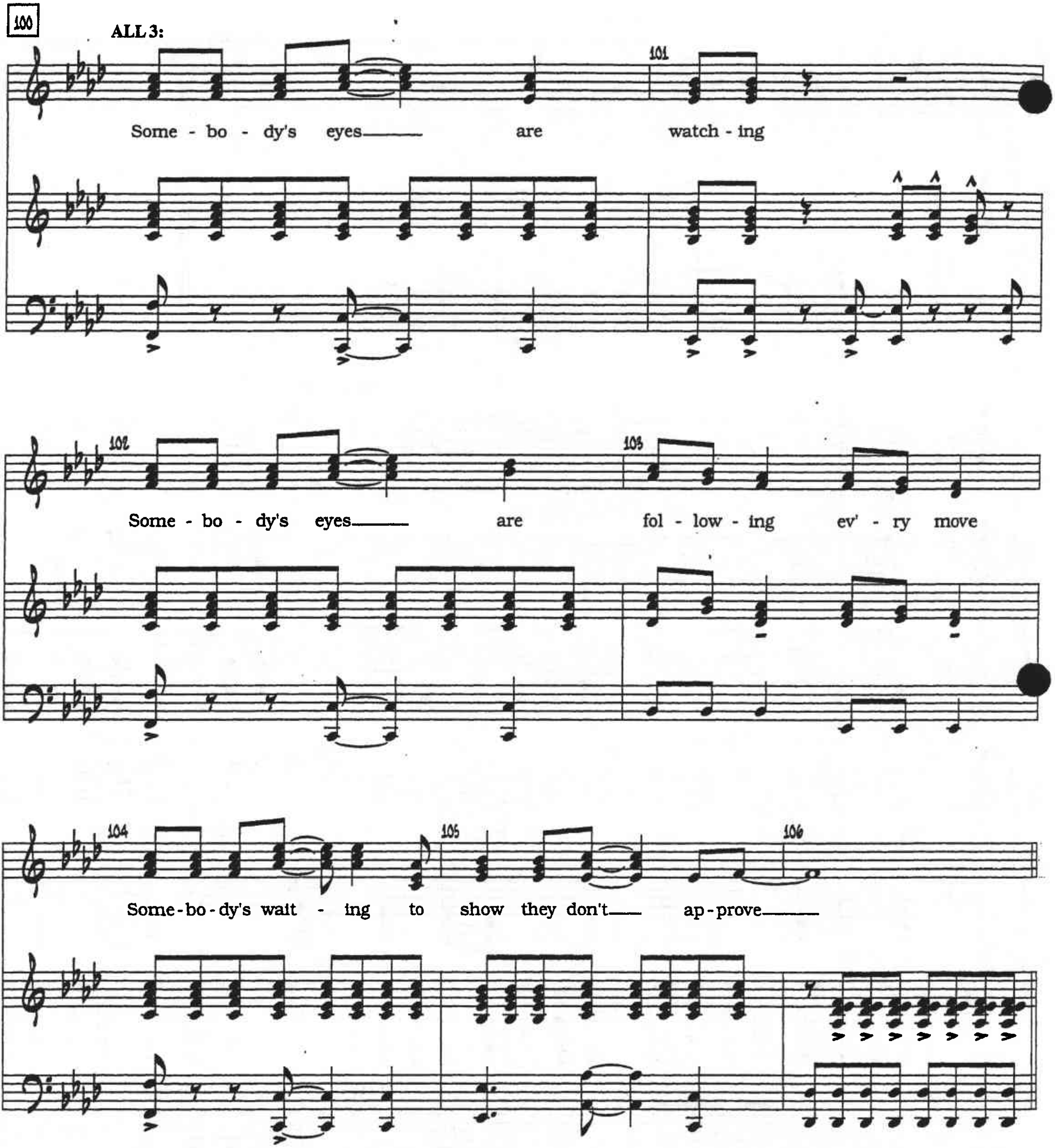

73
74
75
76
3 GIRLS & TOWNSPEOPLE:
77
78
79
Some-bo-dy some-bo-dy some-bo-dy some-bo-dy's
ACOUSTIC GRAND
mf
80
81
82
eyes Whoa-oh
Some-bo-dy some-bo-dy
83
84
85
some-bo-dy some-bo-dy's eyes Whoa-oh
mf


[*VIGNETTE #3*]

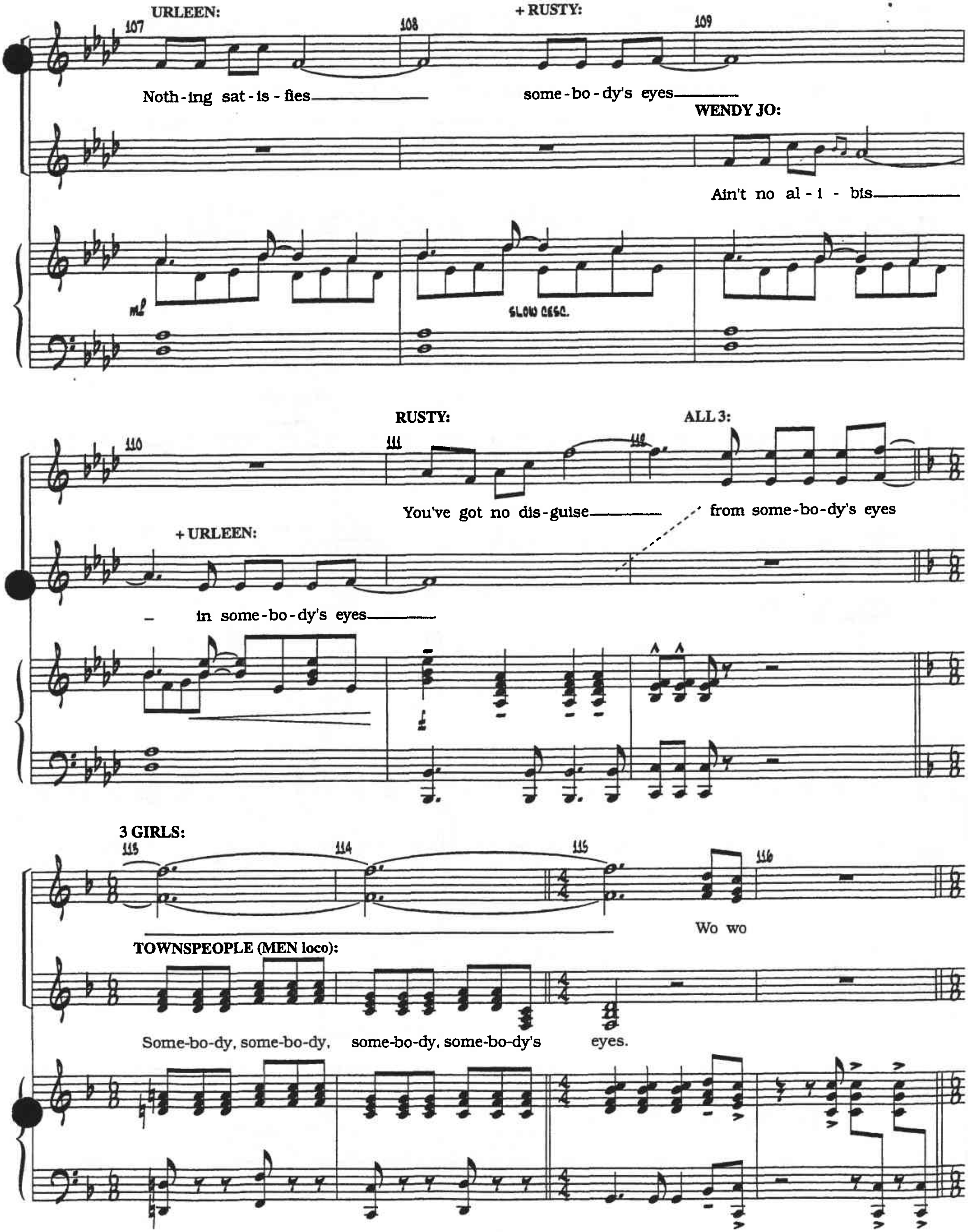
cue to cut off:

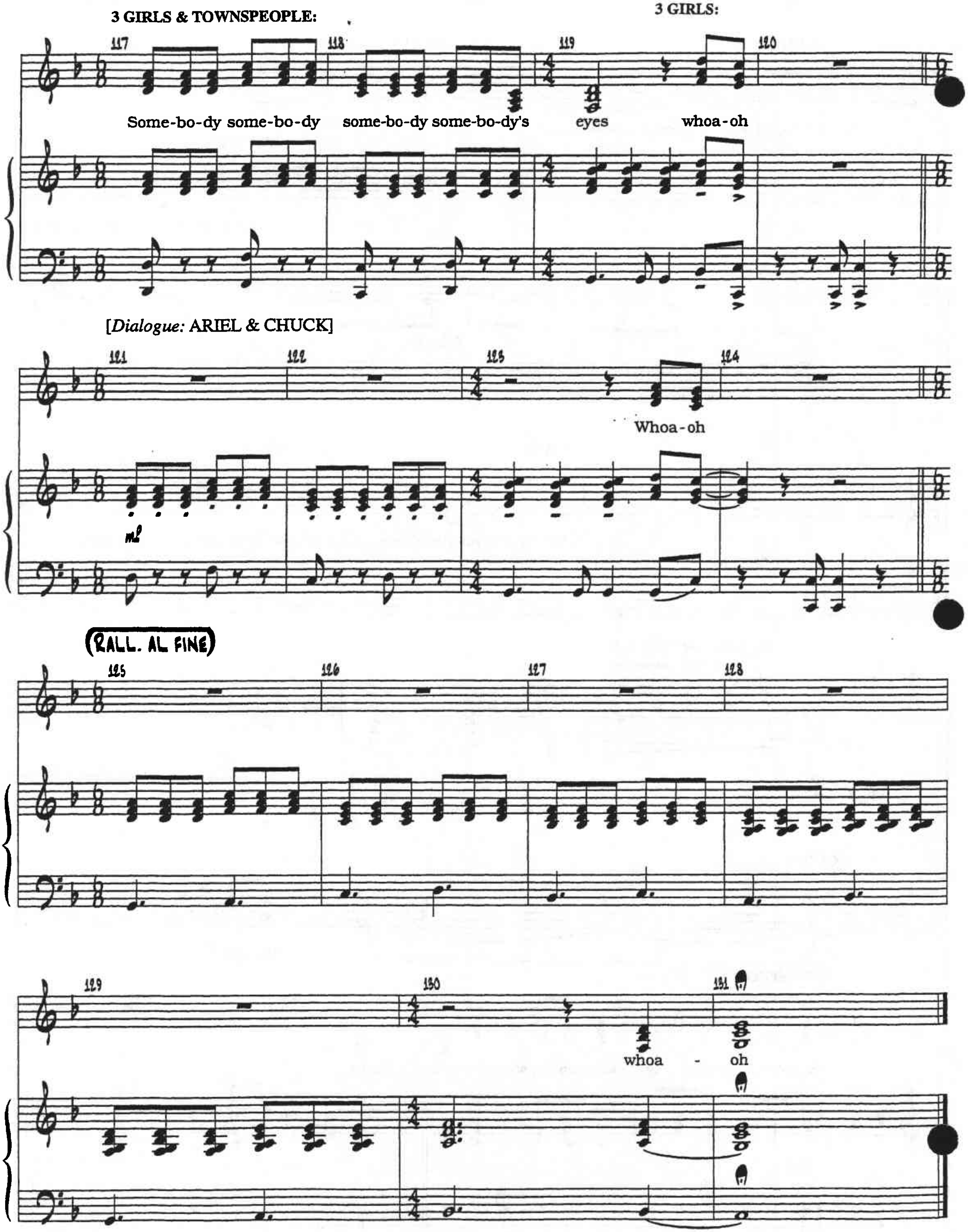
WES: Ethel! (*in the clear*) Right now, just don't say anything!

URLEEN:
86
87
88
89
90
Ne-ver
91
laugh too loud—— Ne-ver
92
leave a crowd——
WENDY JO:
Ne-ver
93
dress ris-que—— there'll he
94
hell to pay——
RUSTY:
If you've
95
e - ver had——
96
a-ny-thing to hide——
97
think twice be-fore you
98
step out - side——
U / WJ: 99 Step out - side——
mf


ALL 3:
Some - bo - dy's eyes are watch - ing
Some - bo - dy's eyes are fol - low - ing ev' - ry move
Some - bo - dy's wait - ing to show they don't ap - prove

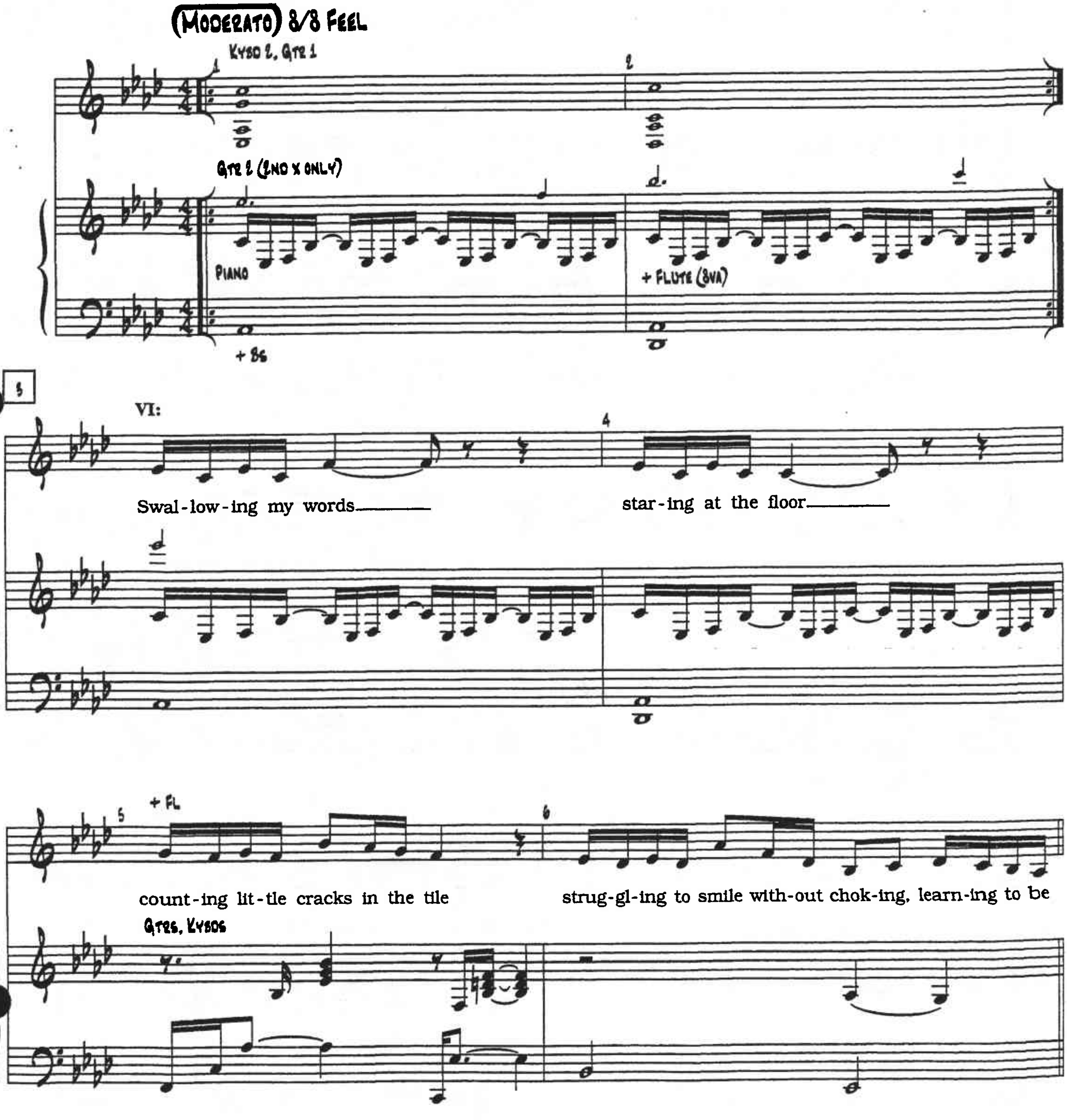
V.S. ↗

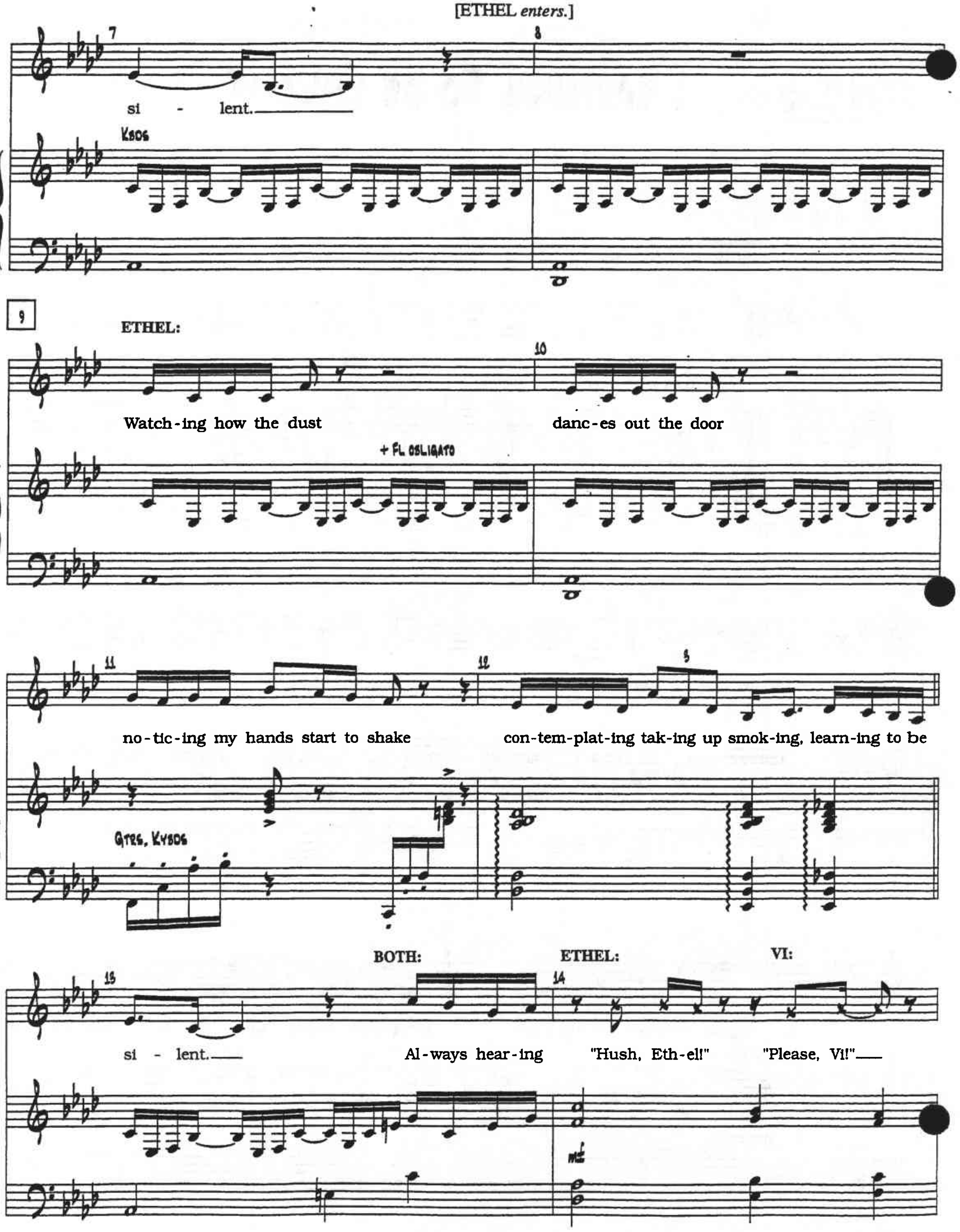

URLEEN:
+ RUSTY:
107
108
109
Noth-ing sat-is-fies
some-bo-dy's eyes
WENDY JO:
Ain't no al-i-bis
mf
SLOW CRESC.
110
RUSTY:
111
ALL 3:
112
You've got no dis-guise
from some-bo-dy's eyes
+ URLEEN:
in some-bo-dy's eyes
f
3 GIRLS:
113
114
115
116
Wo wo
TOWNSPEOPLE (MEN loco):
Some-bo-dy, some-bo-dy, some-bo-dy, some-bo-dy's eyes.

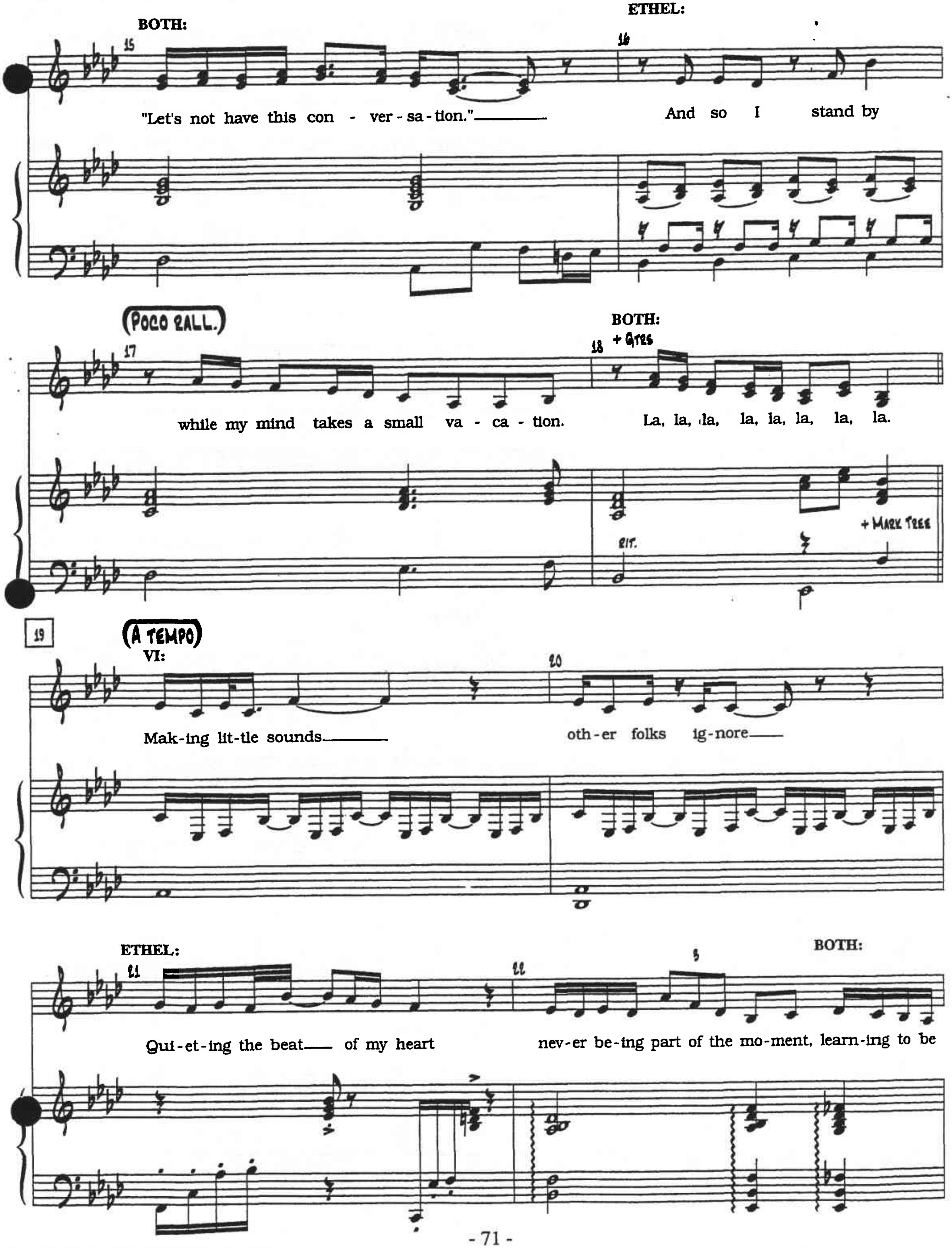

3 GIRLS & TOWNSPEOPLE:
3 GIRLS:
Some-bo-dy some-bo-dy some-bo-dy some-bo-dy's eyes whoa-oh
[Dialogue: ARIEL & CHUCK]
Whoa-oh
mf
(RALL. AL FINE)
whoa - oh

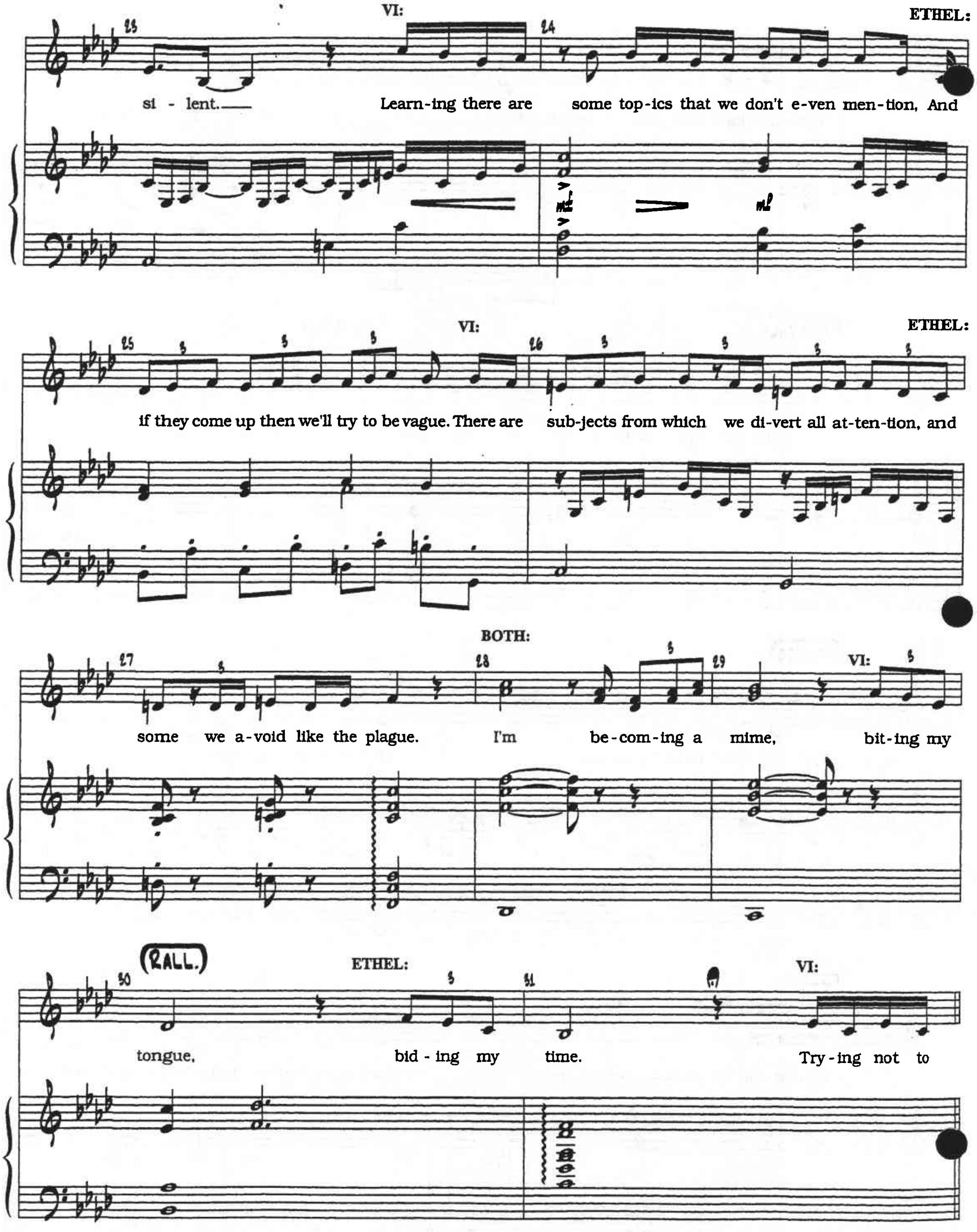
NO. 5 LEARNING TO BE SILENT

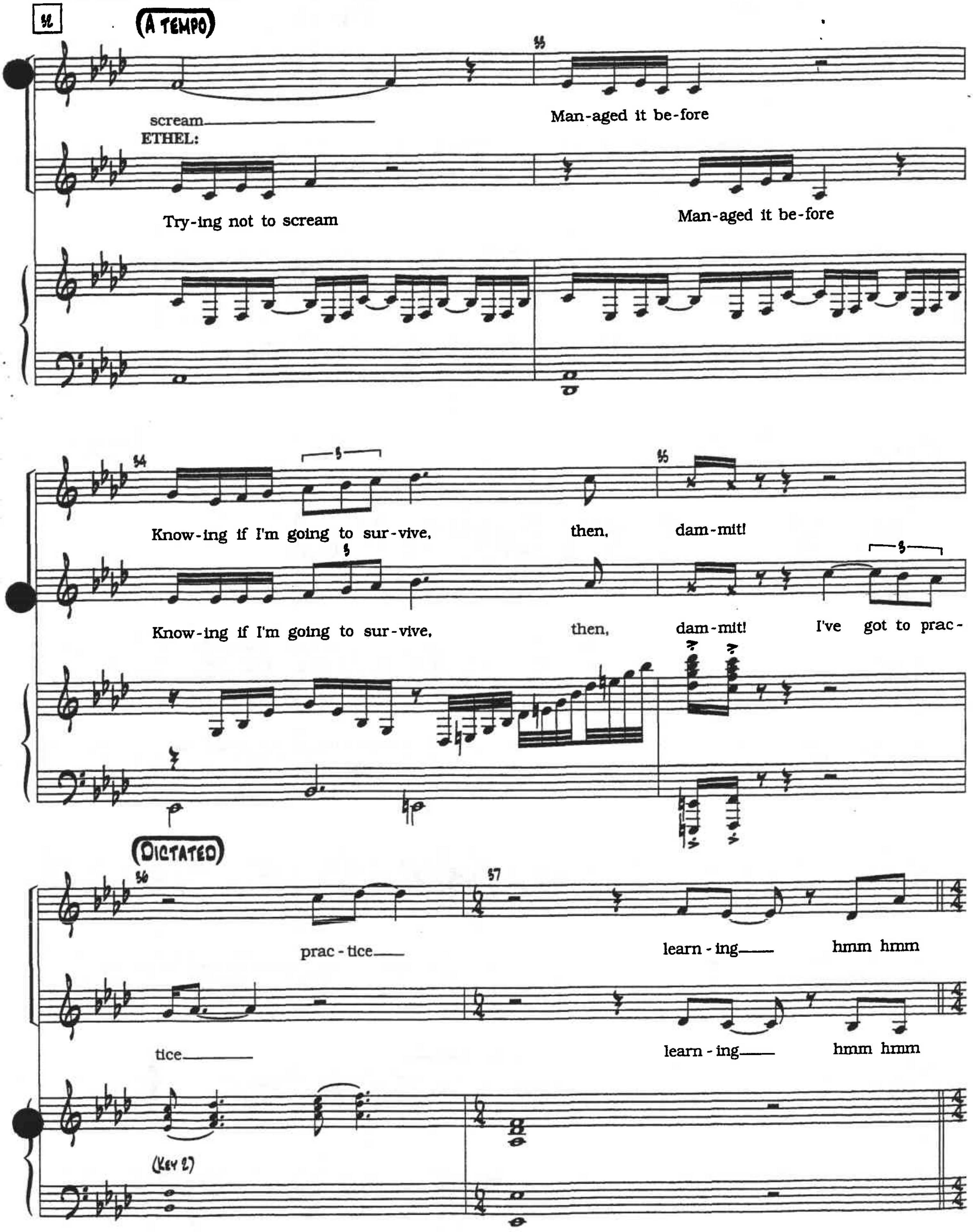
cue:
SHAW: "Please! Let's not say anything we might regret."
[*He goes, leaving* VI *alone.*]

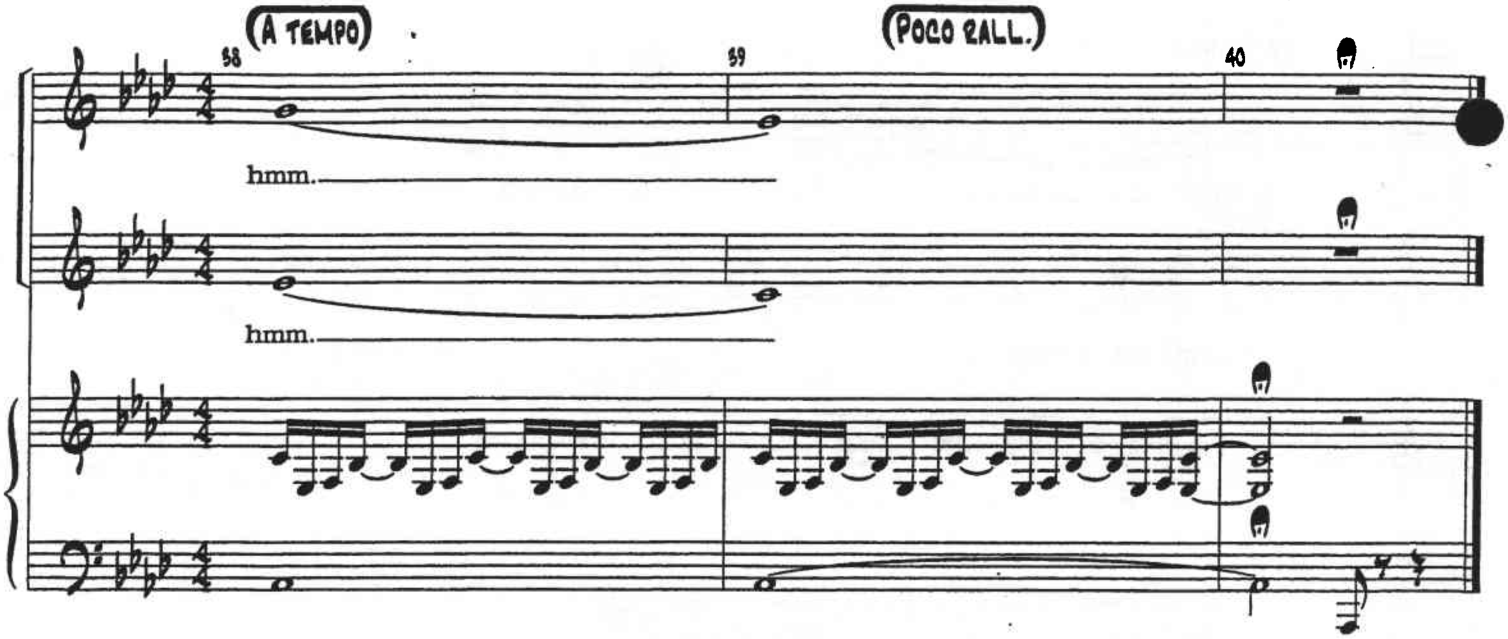

(MODERATO) 8/8 FEEL
KYBD 2, GTR 1
GTR 2 (2ND X ONLY)
PIANO
+ FLUTE (8VA)
+ BS
3
VI:
Swal-low-ing my words
star-ing at the floor
+ FL
count-ing lit-tle cracks in the tile
strug-gl-ing to smile with-out chok-ing, learn-ing to be
GTRS, KYBDS


[ETHEL *enters.*]
7
8
si - lent.
Kbds
9
ETHEL:
10
Watch-ing how the dust
danc-es out the door
+ Fl. obligato
11
12
no-tic-ing my hands start to shake
con-tem-plat-ing tak-ing up smok-ing, learn-ing to be
Gtrs, Kybds
13
BOTH:
ETHEL:
VI:
14
si - lent.
Al-ways hear-ing
"Hush, Eth-el!"
"Please, Vi!"
mf


BOTH:
15
"Let's not have this con - ver - sa - tion."
ETHEL:
16
And so I stand by
(Poco rall.)
17
while my mind takes a small va - ca - tion.
BOTH:
18
+ Gtrs
La, la, la, la, la, la, la, la.
rit.
+ Mark Tree
19
(A tempo)
VI:
Mak-ing lit-tle sounds
20
oth-er folks ig-nore
ETHEL:
21
Qui-et-ing the beat of my heart
22
3
BOTH:
nev-er be-ing part of the mo-ment, learn-ing to be

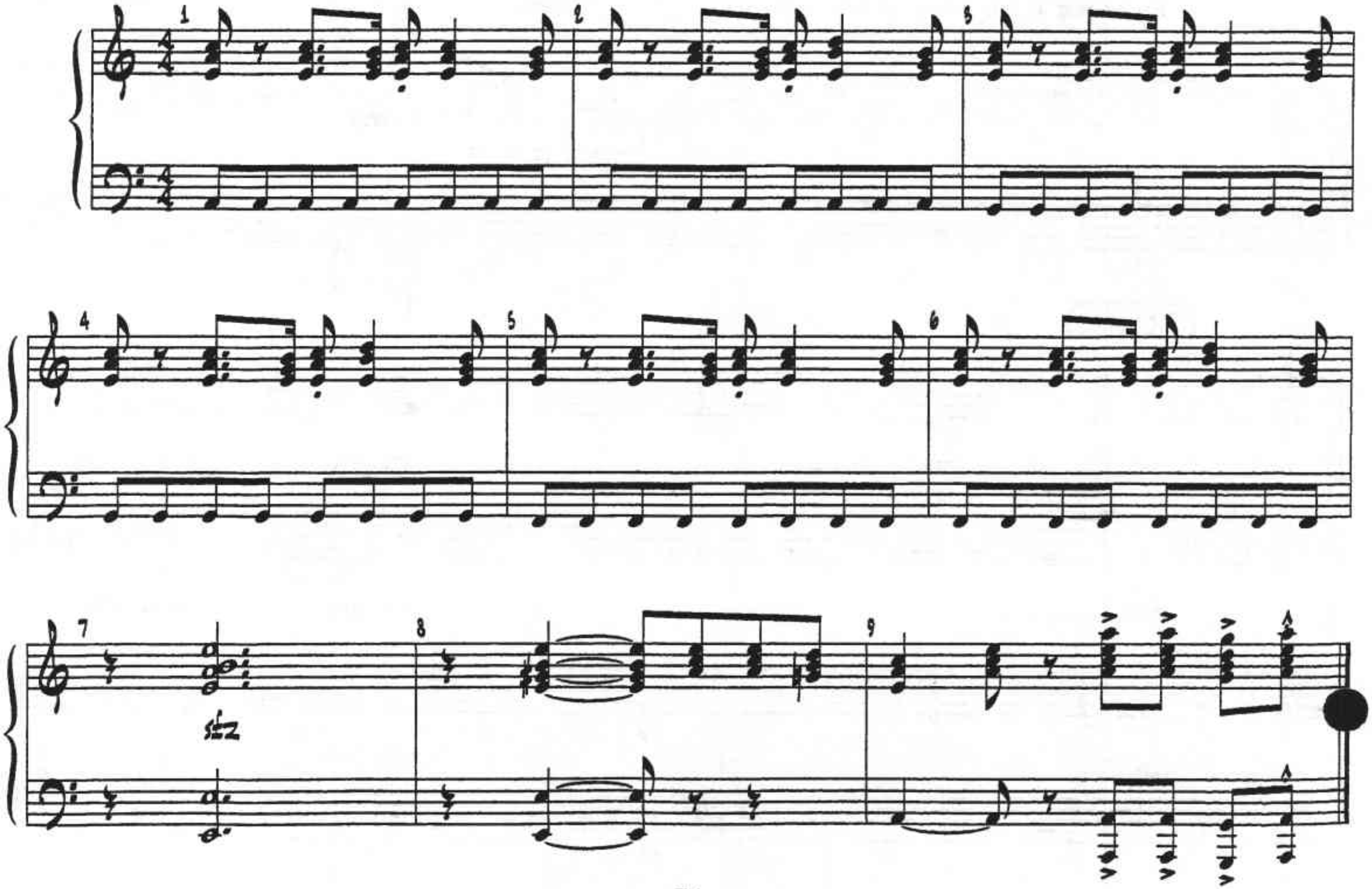

VI:
ETHEL:
23
24
si - lent. Learn-ing there are some top-ics that we don't e-ven men-tion, And
mf
mf
VI:
ETHEL:
25
26
if they come up then we'll try to be vague. There are sub-jects from which we di-vert all at-ten-tion, and
BOTH:
27
28
29
VI:
some we a-void like the plague. I'm be-com-ing a mime, bit-ing my
RALL.
ETHEL:
30
31
VI:
tongue, bid - ing my time. Try-ing not to


32
(A TEMPO)
33
scream
ETHEL:
Try-ing not to scream
Man-aged it be-fore
Man-aged it be-fore
34
3
Know-ing if I'm going to sur-vive,
then,
35
dam-mit!
Know-ing if I'm going to sur-vive,
then,
dam-mit!
I've got to prac-
(DICTATED)
36
prac-tice
37
learn-ing
hmm hmm
tice
learn-ing
hmm hmm
(KEY 2)


(A TEMPO)
(POCO RALL.)
38
39
40
hmm.
hmm.

KEYBOARD 1 – CONDUCTOR **FOOTLOOSE**

NO. 5A SCENE CHANGE NO. 1


1
2
3
4
5
6
7
8
9
sfz

No. 6 HOLDING OUT FOR A HERO

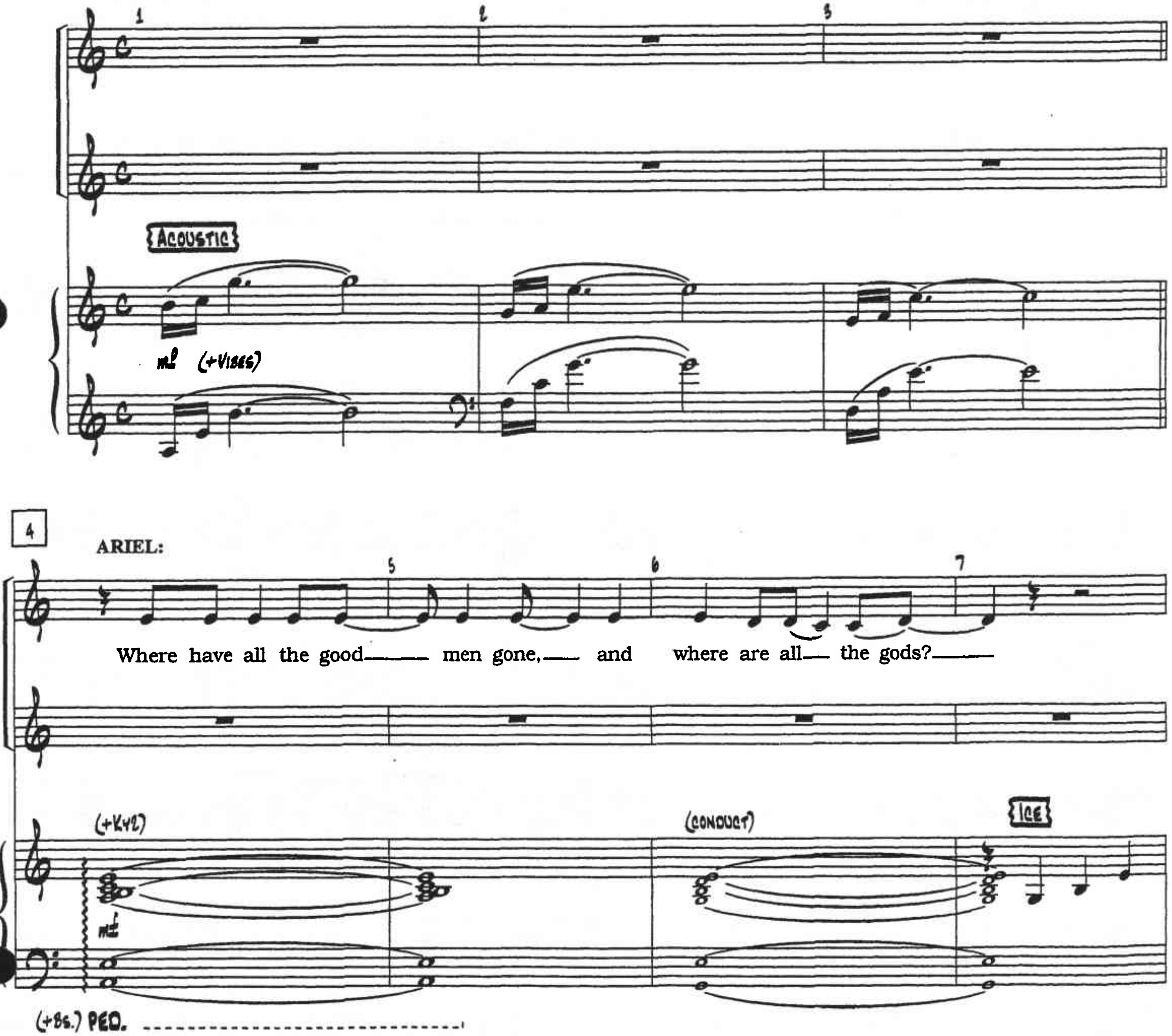
cue:
WILLARD: Ya think? [*Lights shift back to the* GIRLS.]

(FREELY)

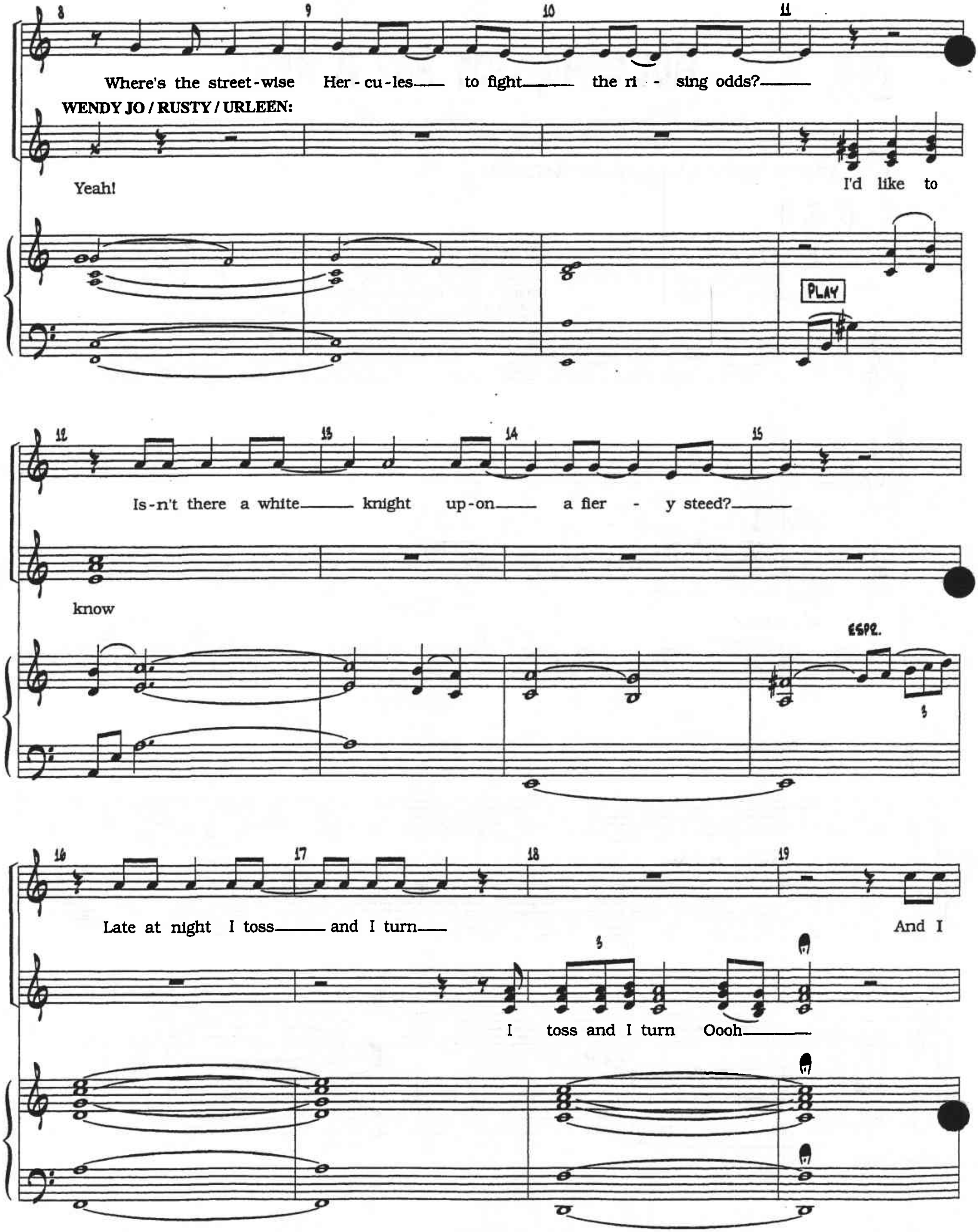
RUSTY:
"If I could only find a guy who'd make the first move."

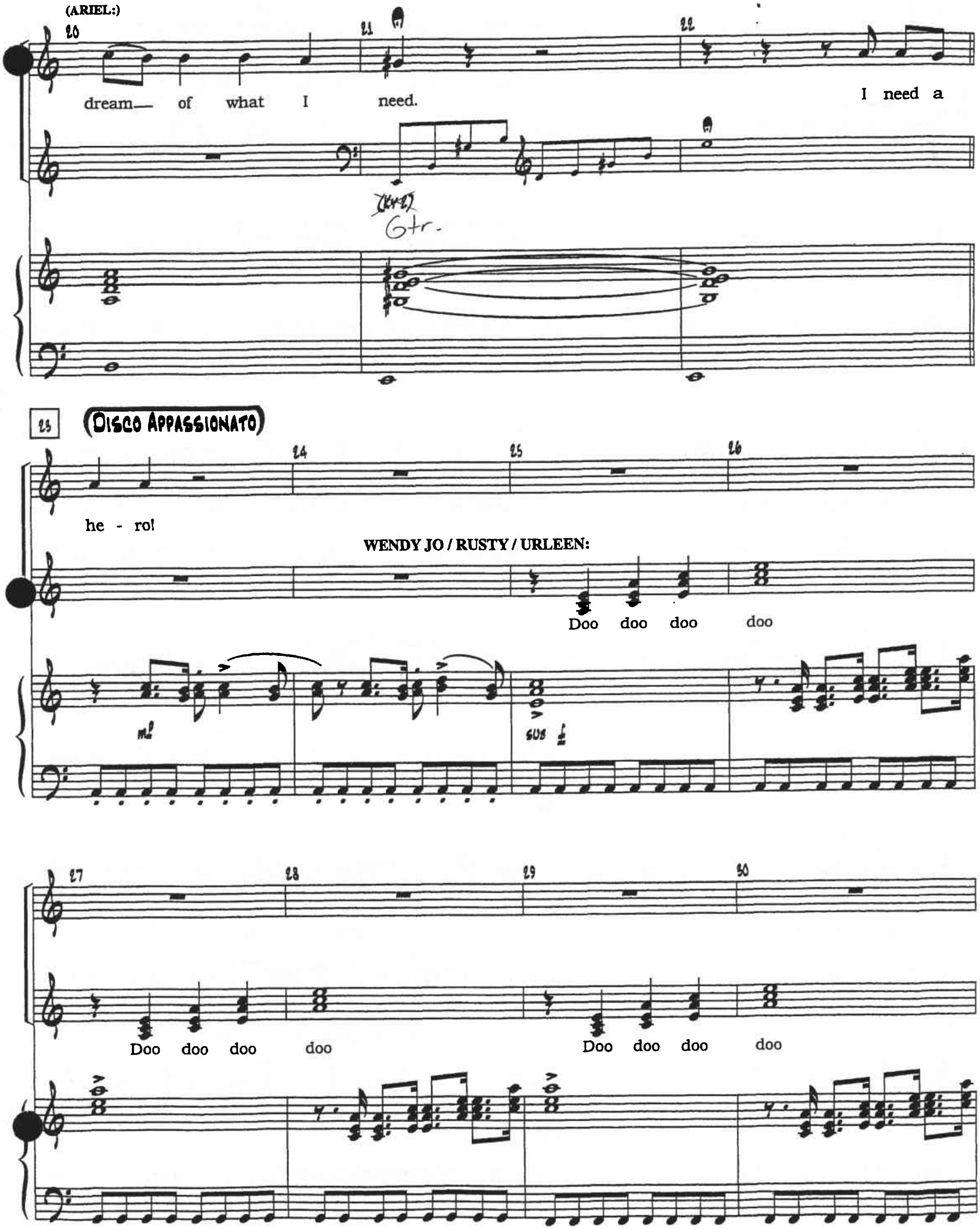
URLEEN:
"If only I could find a guy who- when he went to kiss me goodnight - he'd take his toothpick out of his mouth."

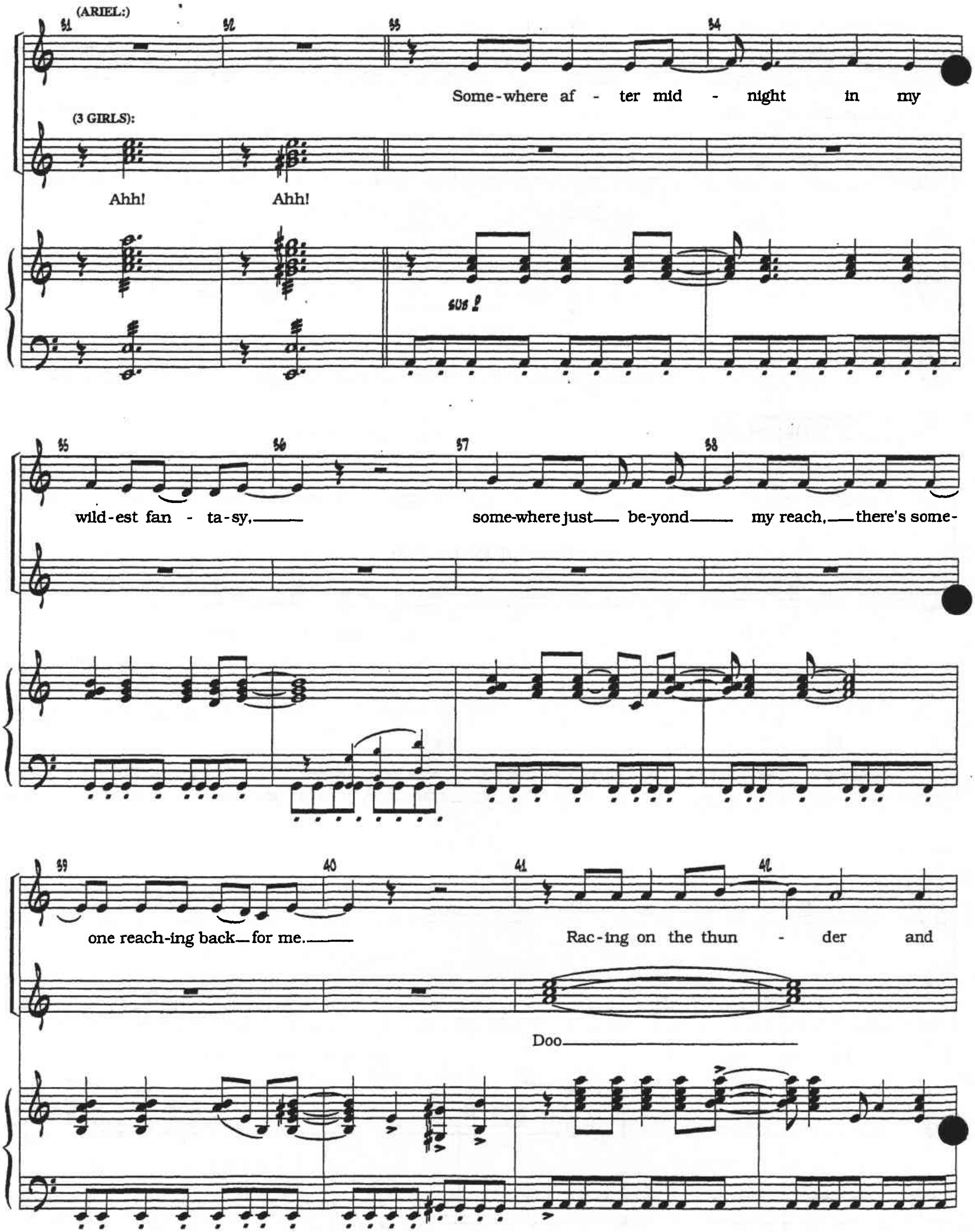
WENDY JO:
"If only I could find a guy."

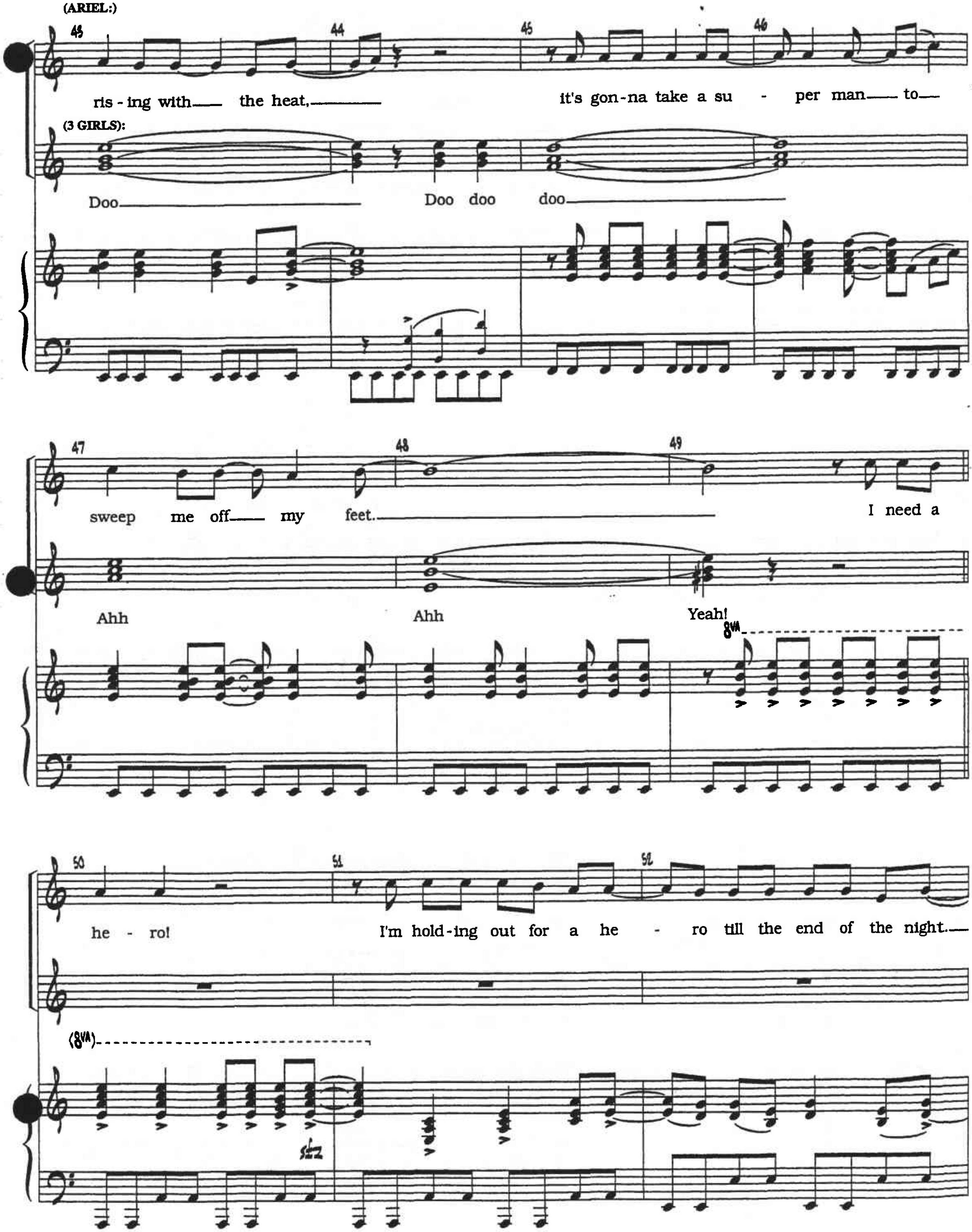

1
2
3
ACOUSTIC
mf (+VIBES)
4
ARIEL:
5
6
7
Where have all the good men gone, and where are all the gods?
(+KY2)
mf
(CONDUCT)
ICE
(+BS.) PED.

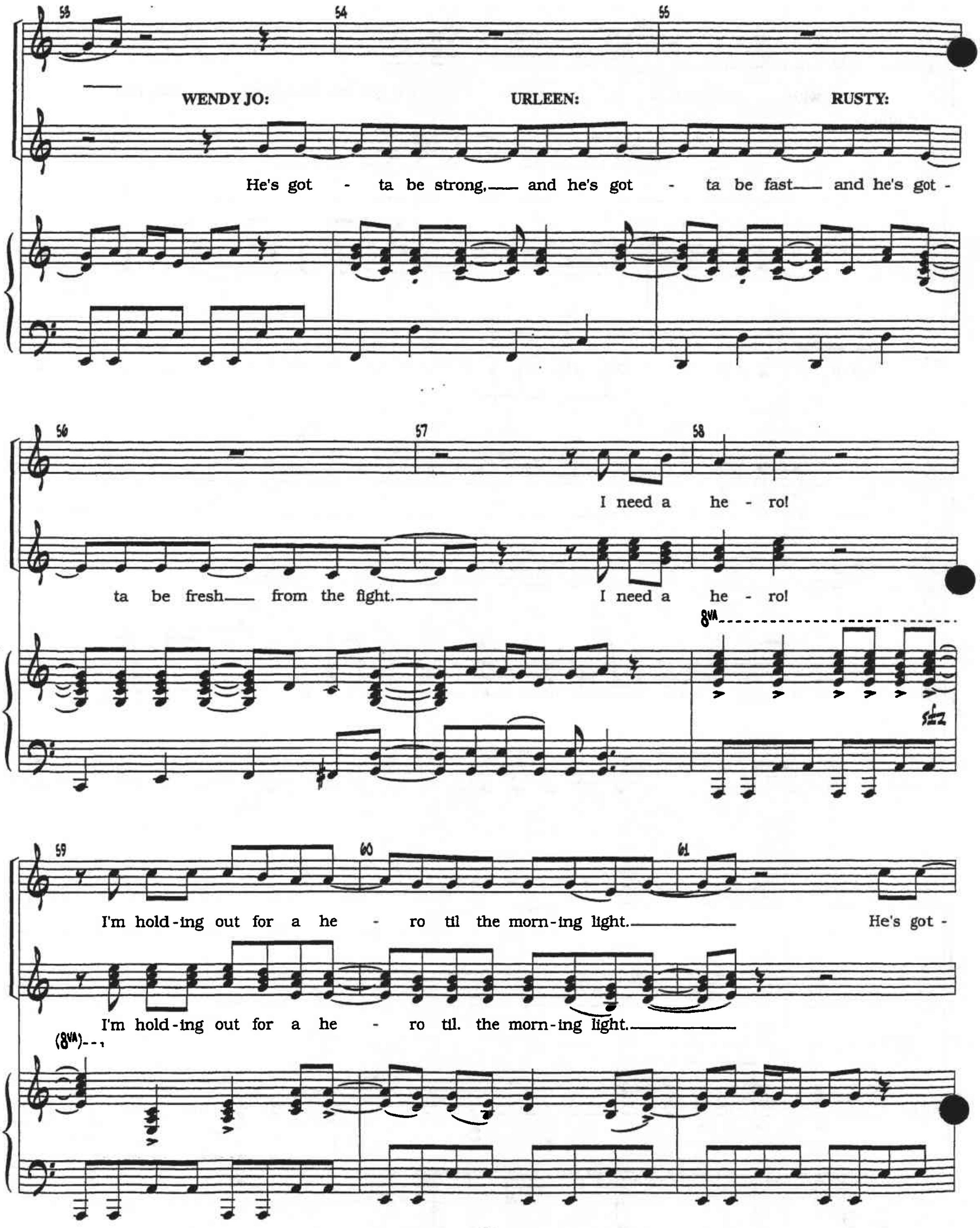
(Piu Mosso)

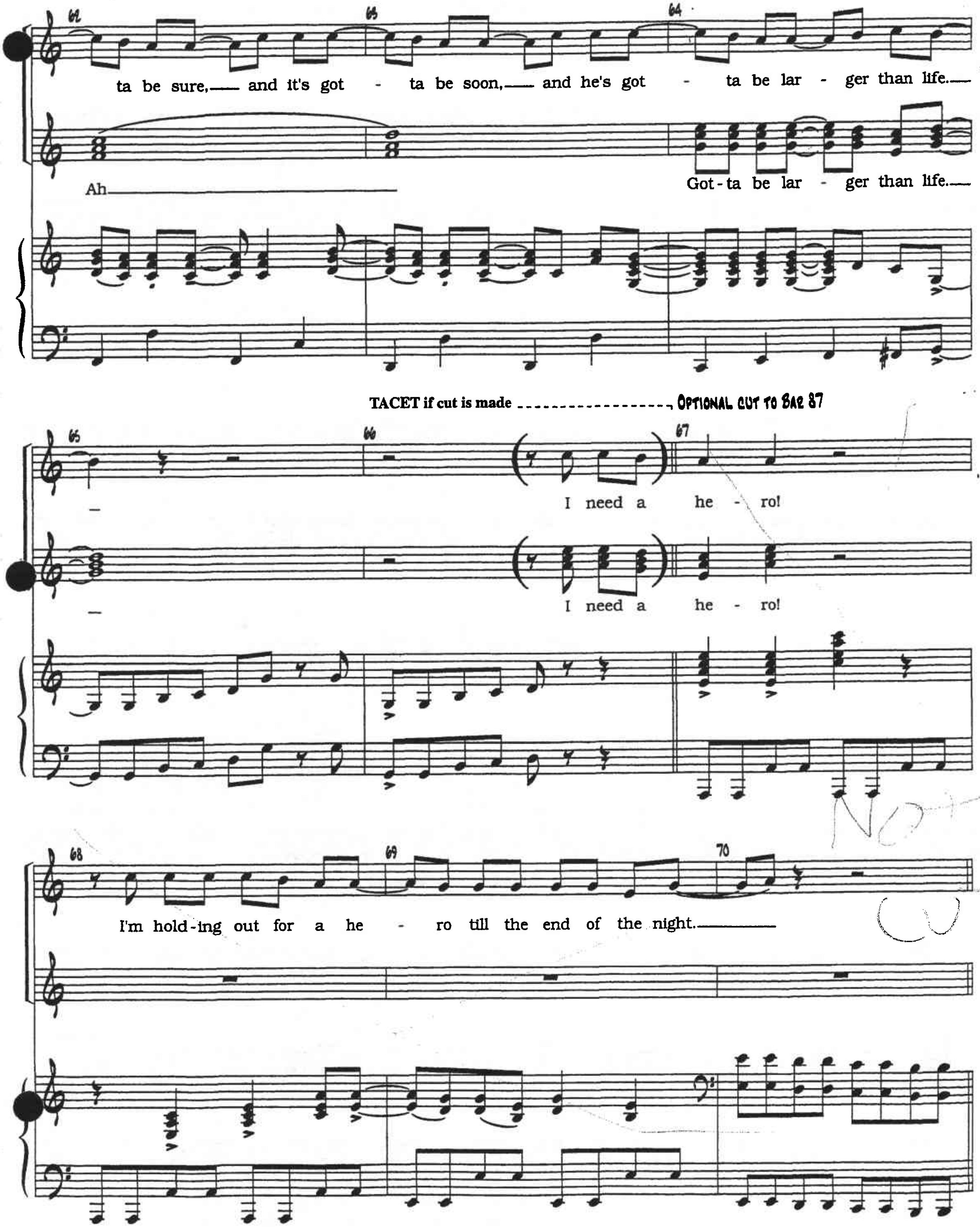

8
9
10
11
Where's the street-wise Her-cu-les to fight the ri - sing odds?
WENDY JO / RUSTY / URLEEN:
Yeah!
I'd like to
PLAY
12
13
14
15
Is-n't there a white knight up-on a fier - y steed?
know
ESPR.
3
16
17
18
19
Late at night I toss and I turn
And I
3
I toss and I turn Oooh

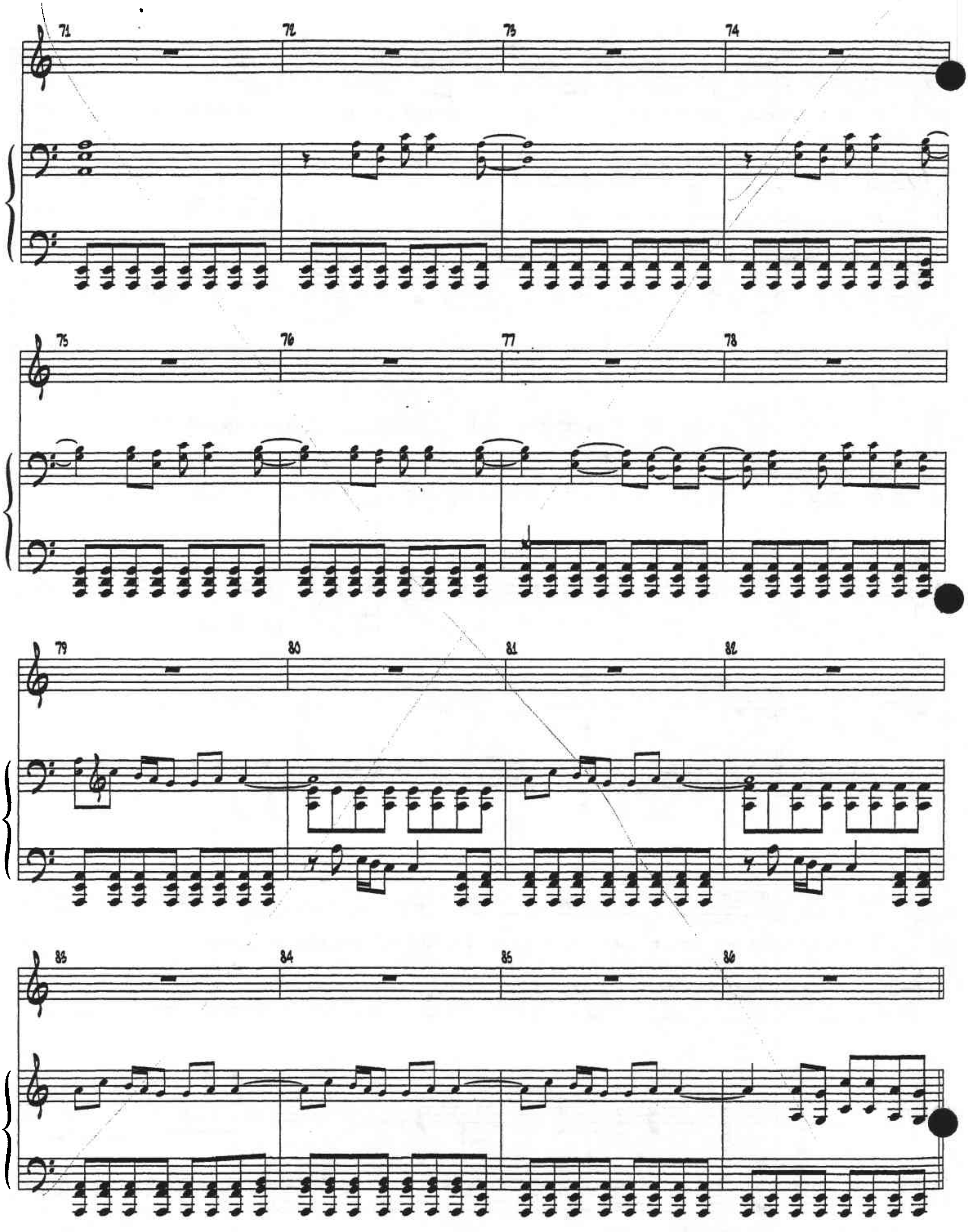

(ARIEL:)
20
21
22
dream— of what I need.
I need a
~~(Kb2)~~
Gtr.
23
Disco Appassionato
24
25
26
he - ro!
WENDY JO / RUSTY / URLEEN:
Doo doo doo doo
mf
sub f
27
28
29
30
Doo doo doo doo
Doo doo doo doo

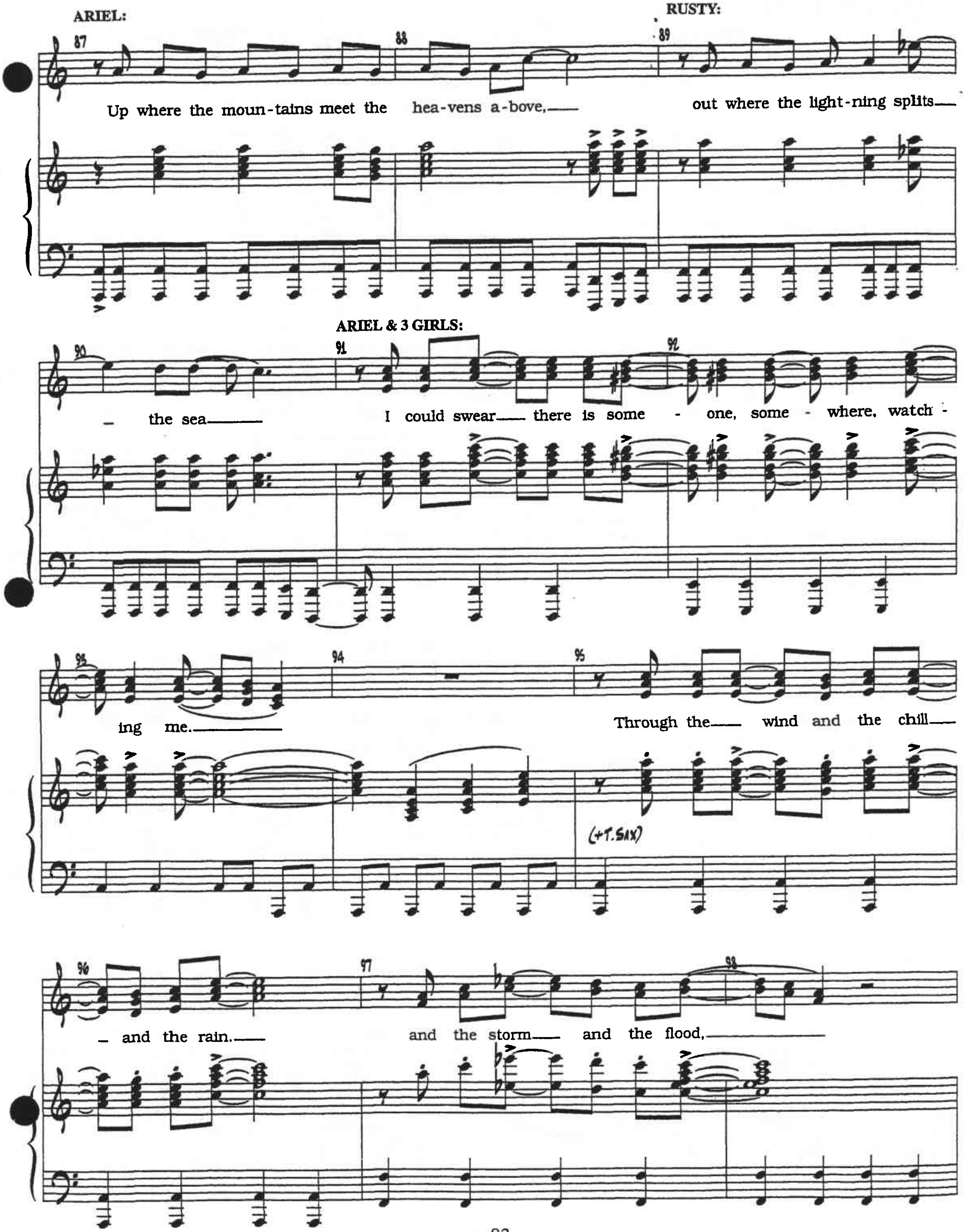

(ARIEL:)
31
32
33
34
Some-where af - ter mid - night in my
(3 GIRLS):
Ahh!
Ahh!
sus 2
35
36
37
38
wild-est fan - ta-sy,
some-where just be-yond my reach, there's some-
39
40
41
42
one reach-ing back for me.
Rac-ing on the thun - der and
Doo

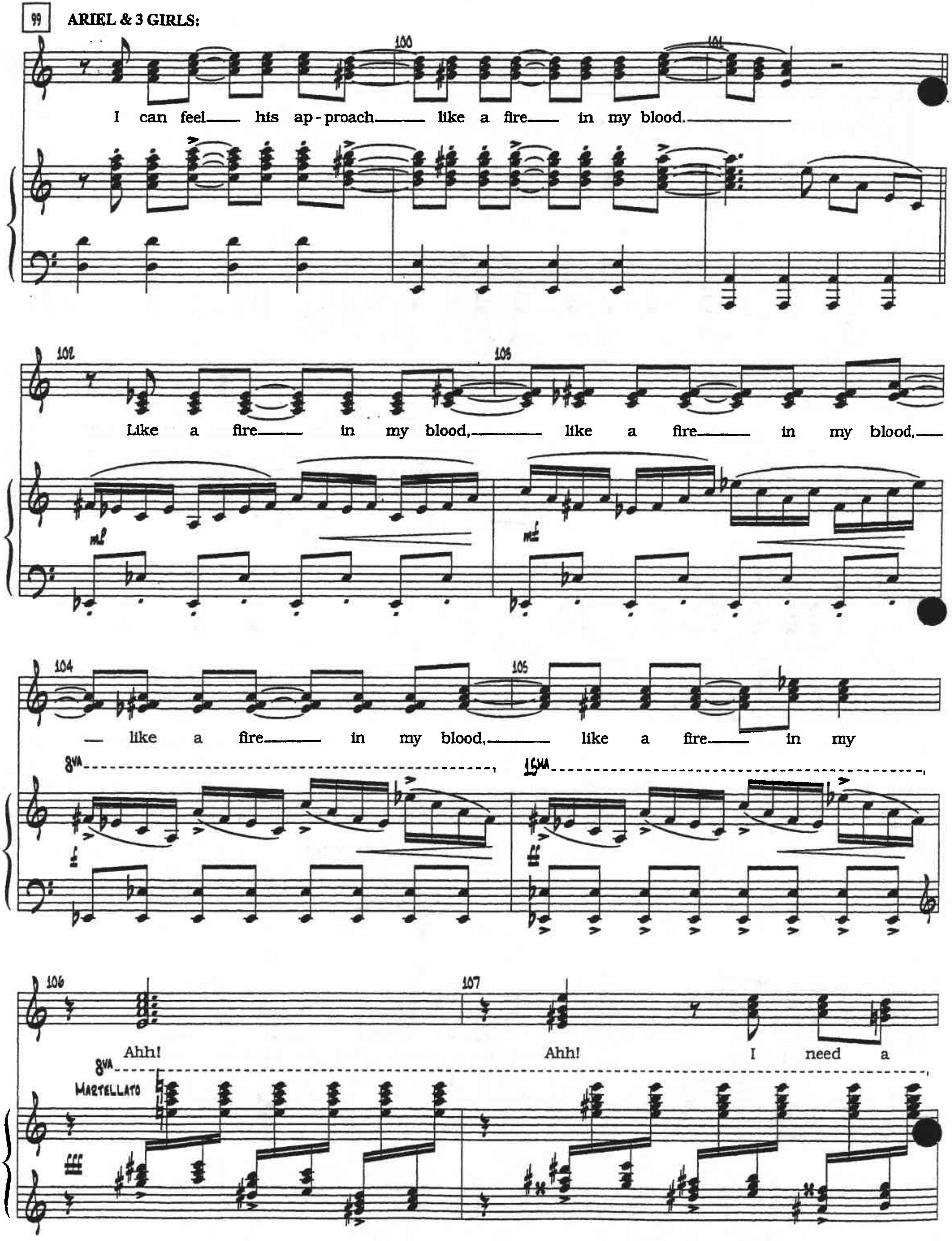

(ARIEL:)
43
44
45
46
ris - ing with the heat,
it's gon - na take a su - per man to
(3 GIRLS):
Doo
Doo doo doo
47
48
49
sweep me off my feet.
I need a
Ahh
Ahh
Yeah!
8VA
50
51
52
he - ro!
I'm hold - ing out for a he - ro till the end of the night.
(8VA)
sfz

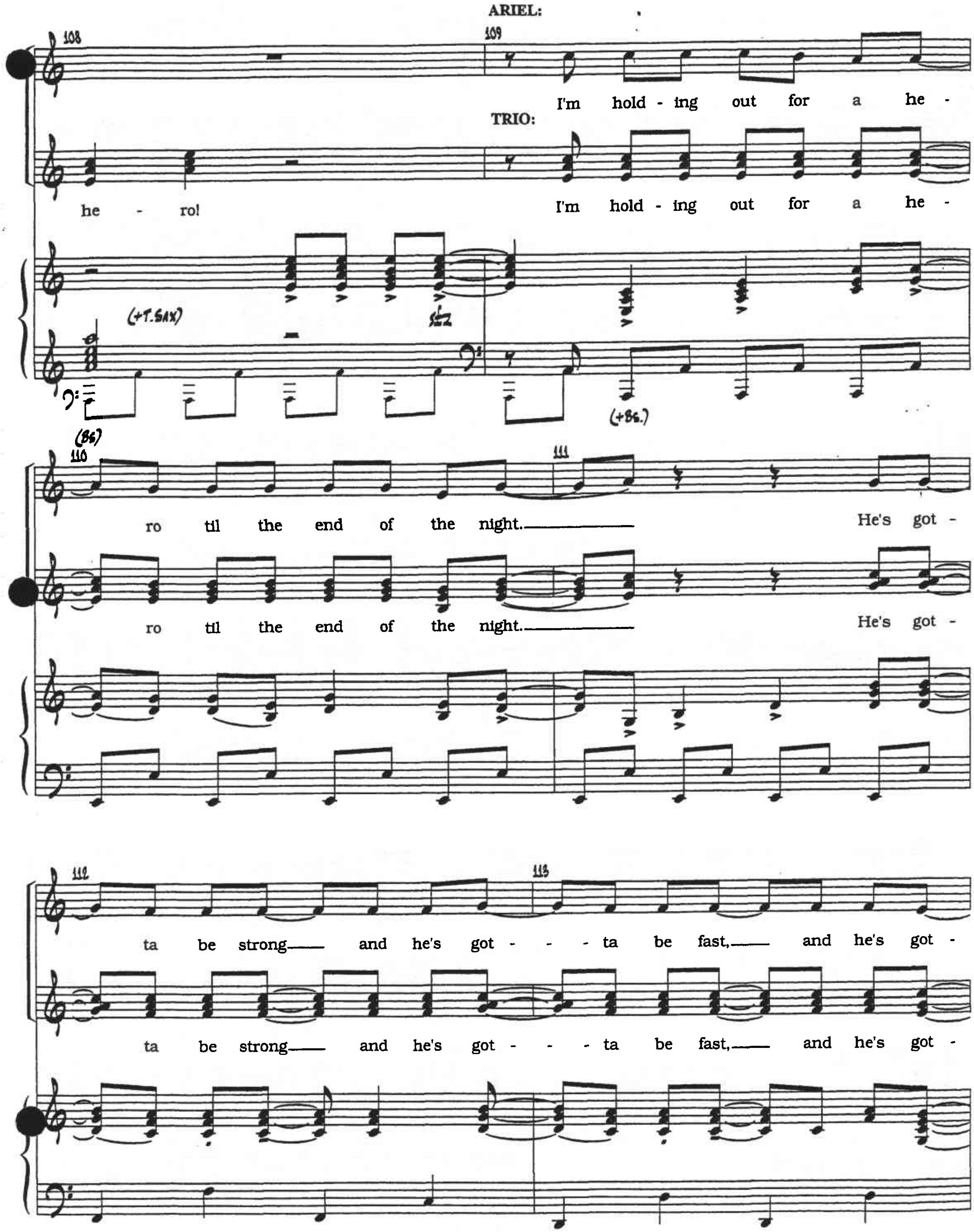

53
54
55
WENDY JO:
URLEEN:
RUSTY:
He's got - ta be strong, and he's got - ta be fast and he's got -
56
57
58
I need a he - ro!
ta be fresh from the fight. I need a he - ro!
8va
sfz
59
60
61
I'm hold-ing out for a he - ro til the morn-ing light. He's got -
I'm hold-ing out for a he - ro til. the morn-ing light.
(8va)

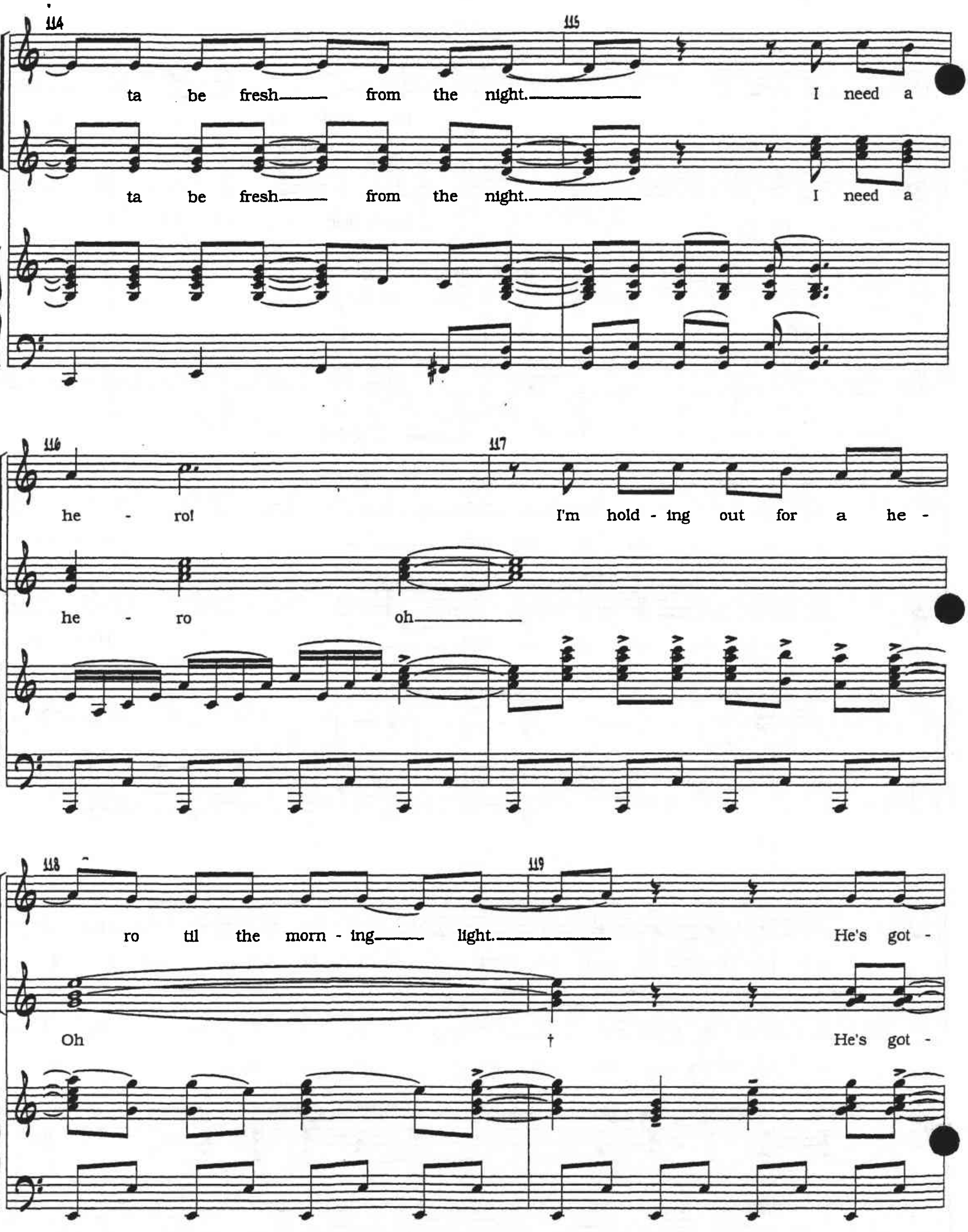

62
63
64
ta be sure, and it's got - ta be soon, and he's got - ta be lar - ger than life.
Ah
Got - ta be lar - ger than life.
TACET if cut is made
OPTIONAL CUT TO BAR 87
65
66
67
I need a he - ro!
I need a he - ro!
No
68
69
70
I'm hold - ing out for a he - ro till the end of the night.

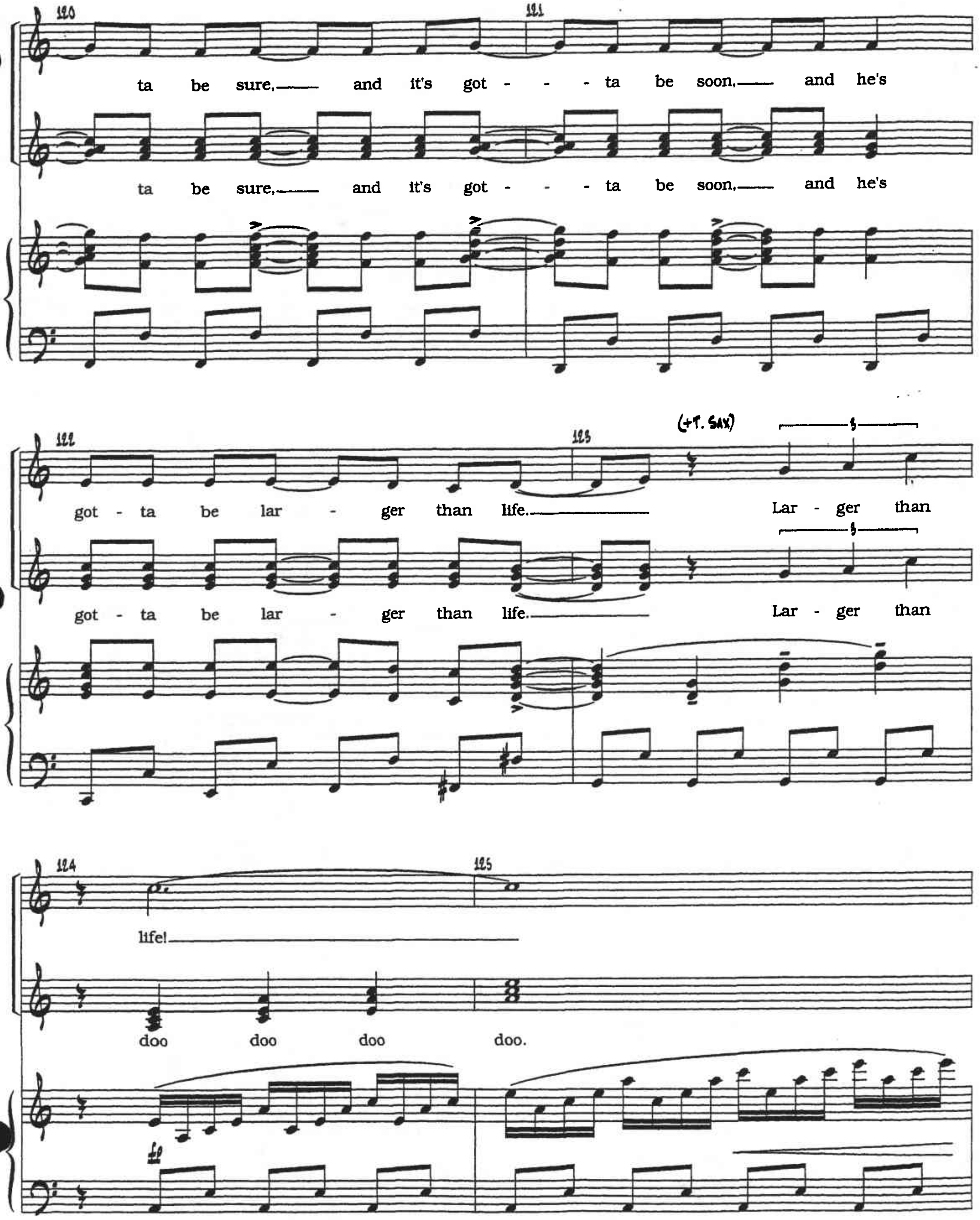


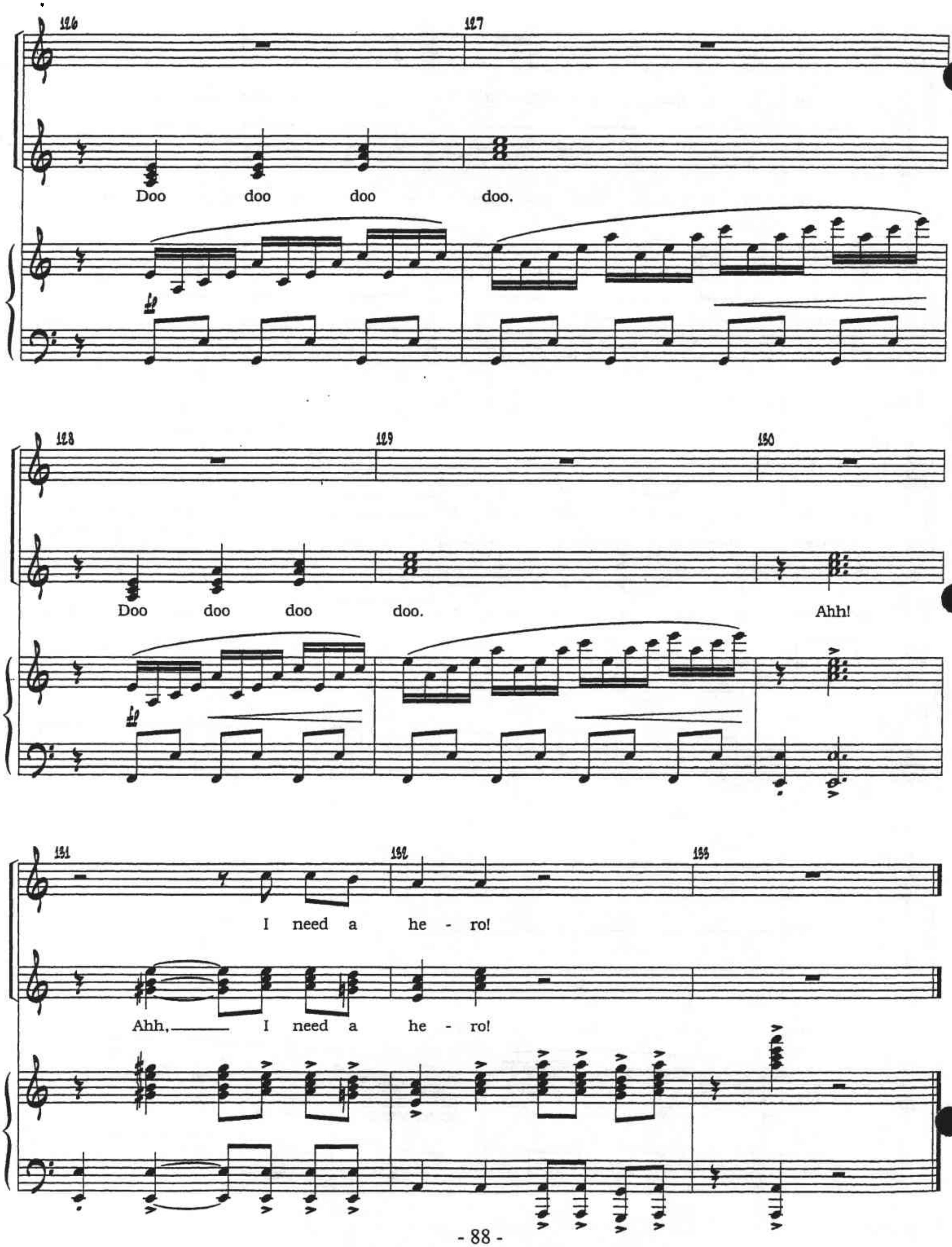

ARIEL:
87
Up where the moun-tains meet the
88
hea-vens a-bove,
RUSTY:
89
out where the light-ning splits
90
the sea
ARIEL & 3 GIRLS:
91
I could swear there is some
92
- one, some - where, watch -
93
ing me.
94
95
(+T.SAX)
Through the wind and the chill
96
and the rain.
97
and the storm and the flood,
98


99
ARIEL & 3 GIRLS:
100
101
I can feel his ap-proach like a fire in my blood.
102
103
Like a fire in my blood, like a fire in my blood,
mf
mf
104
105
like a fire in my blood, like a fire in my
8va
15ma
f
ff
106
107
Ahh! Ahh! I need a
8va
Martellato
fff


ARIEL:
108
109
I'm hold - ing out for a he -
TRIO:
he - ro!
I'm hold - ing out for a he -
(+T.SAX)
(+Bs.)
(Bs)
110
111
ro til the end of the night.
He's got -
ro til the end of the night.
He's got -
112
113
ta be strong and he's got - - - ta be fast, and he's got -
ta be strong and he's got - - - ta be fast, and he's got -

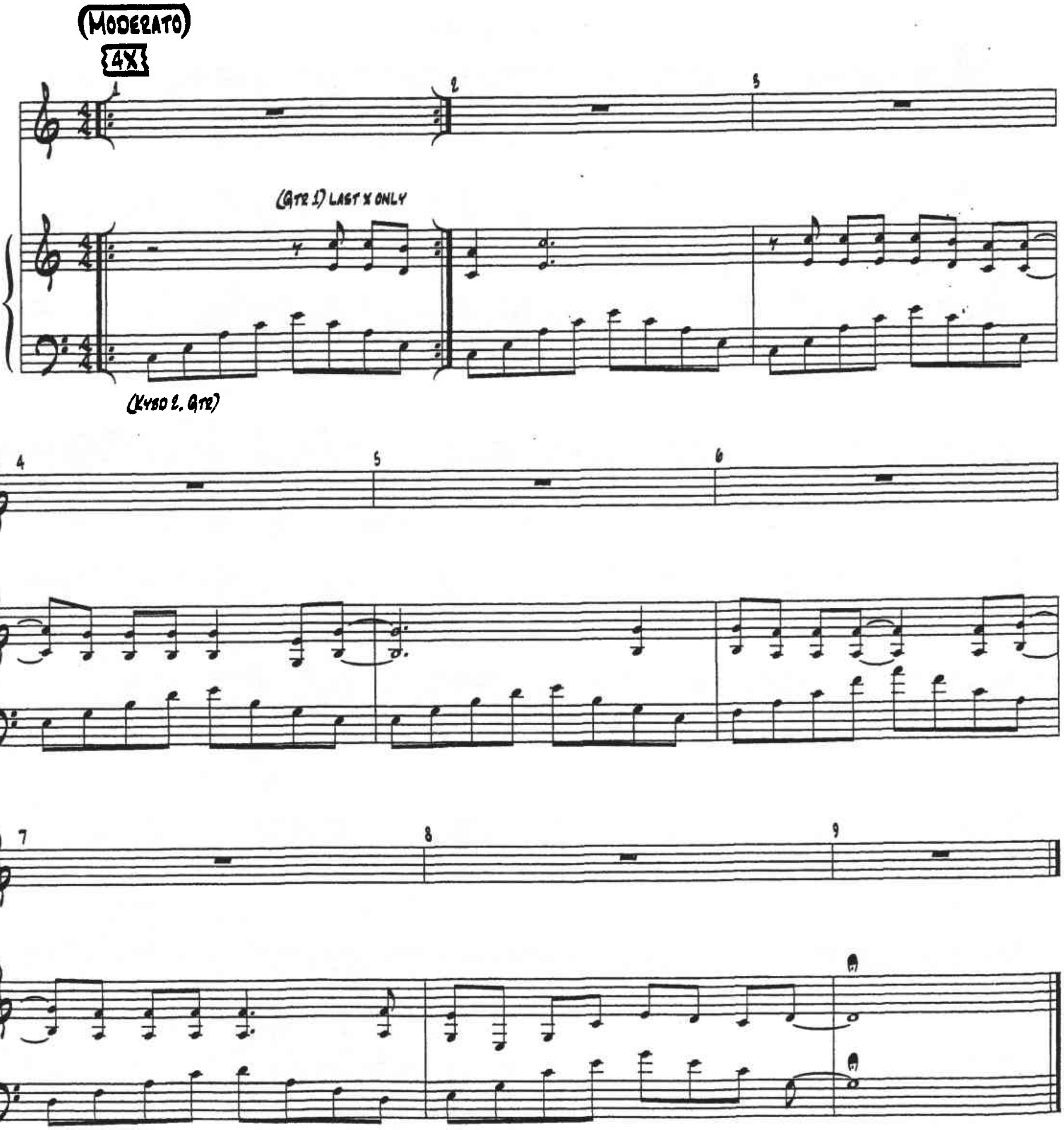

114
ta be fresh from the night. I need a
ta be fresh from the night. I need a
115
116
he - ro! I'm hold - ing out for a he -
he - ro oh
117
118
ro til the morn - ing light. He's got -
Oh † He's got -
119


120
121
ta be sure, and it's got - - - ta be soon, and he's
ta be sure, and it's got - - - ta be soon, and he's
122
123
(+T. Sax)
3
got - ta be lar - ger than life. Lar - ger than
3
got - ta be lar - ger than life. Lar - ger than
124
125
life!
doo doo doo doo.
ff


Doo doo doo doo.
Doo doo doo doo.
Ahh!
I need a he - ro!
Ahh, I need a he - ro!

NO. 6A FIELDS OF BOMONT

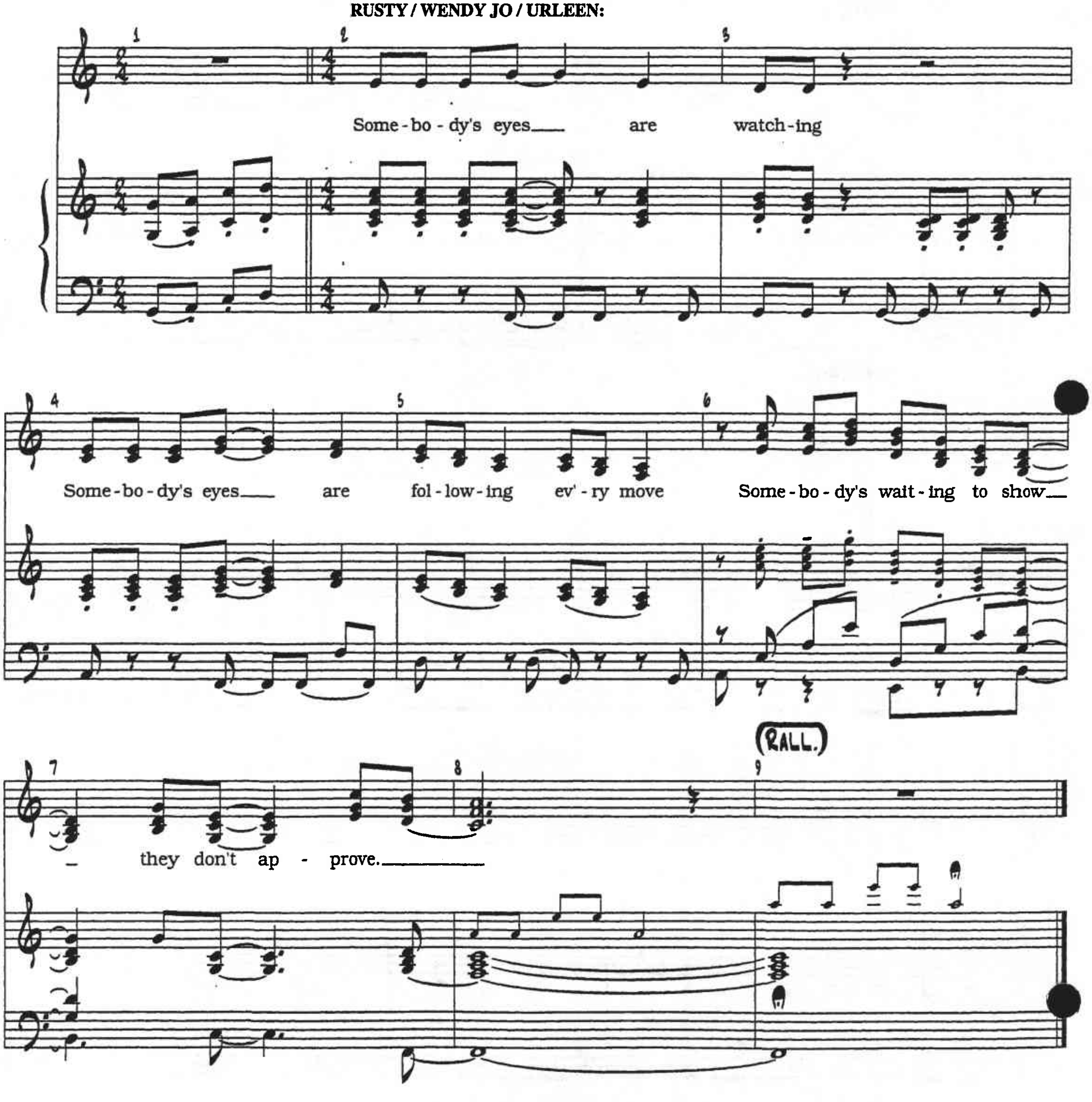
cue:
ARIEL: "My daddy invented it. Come on!"


(MODERATO)
4X
1
2
3
(GTR 1) LAST X ONLY
(KYBD 2, GTR)
4
5
6
7
8
9

No. 6B

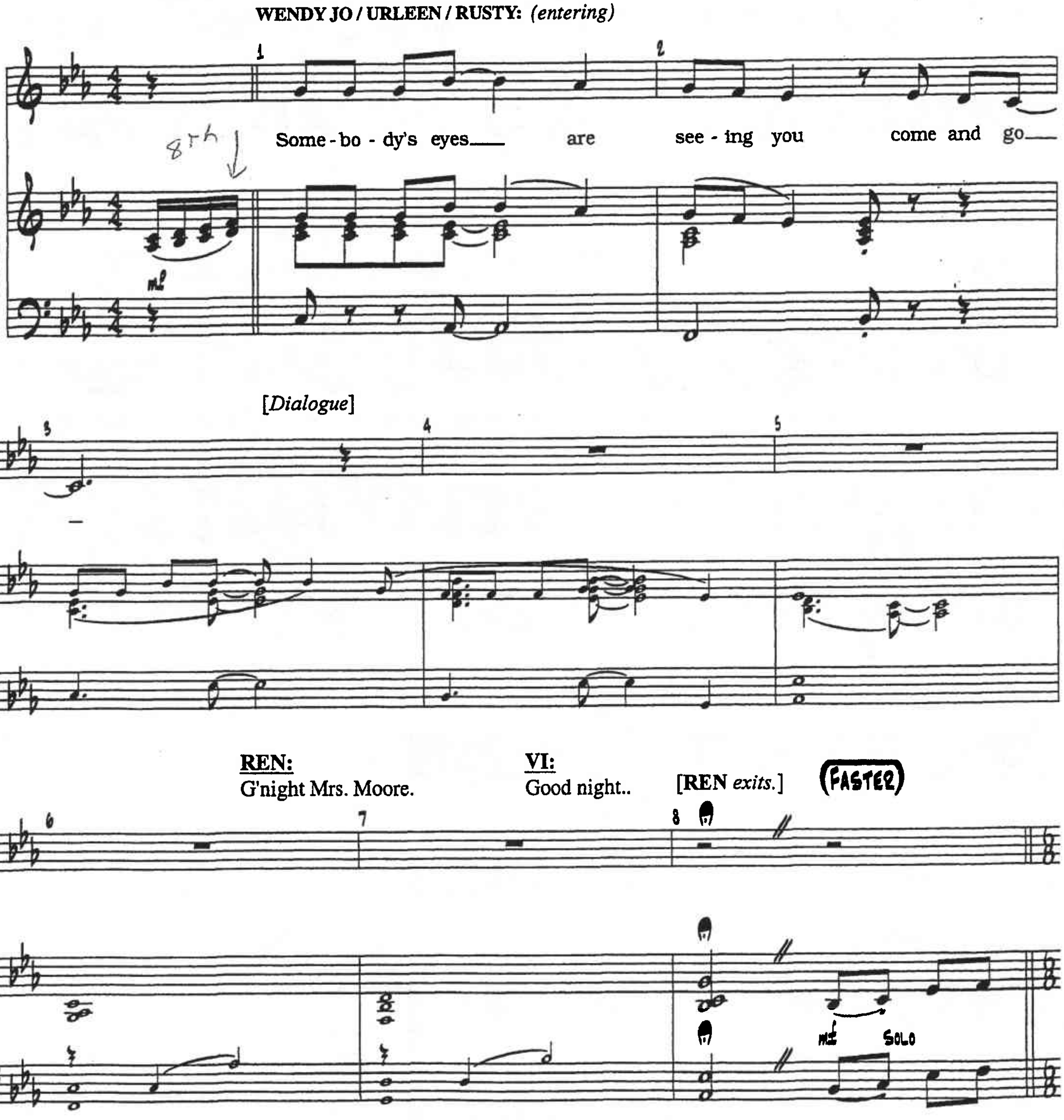
SCENE CHANGE
("SOMEBODY'S EYES")

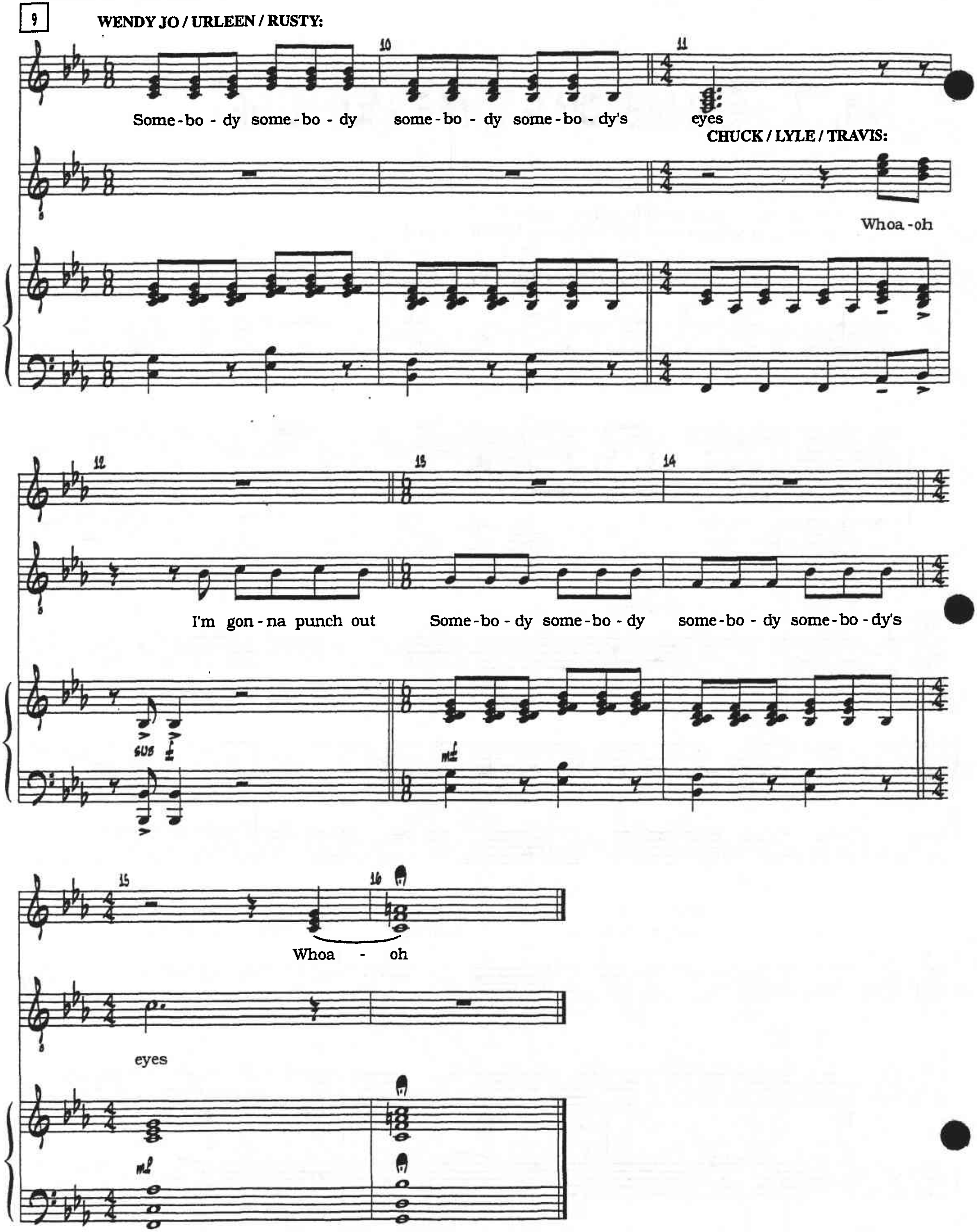
cue:
REN: "Oh, I think of you more than I expected. C'mon. I'll walk you home."


RUSTY / WENDY JO / URLEEN:
Some-bo-dy's eyes are watch-ing
Some-bo-dy's eyes are fol-low-ing ev'-ry move
Some-bo-dy's wait-ing to show they don't ap-prove.
(RALL.)

No. 7 SOMEBODY'S EYES (REPRISE)

cue:
REN: "Well, Reverend. That was a lot of fun, wasn't it?"
[**SHAW** *stares. After an uncomfortablly long pause,* **REN** *ducks out.*]

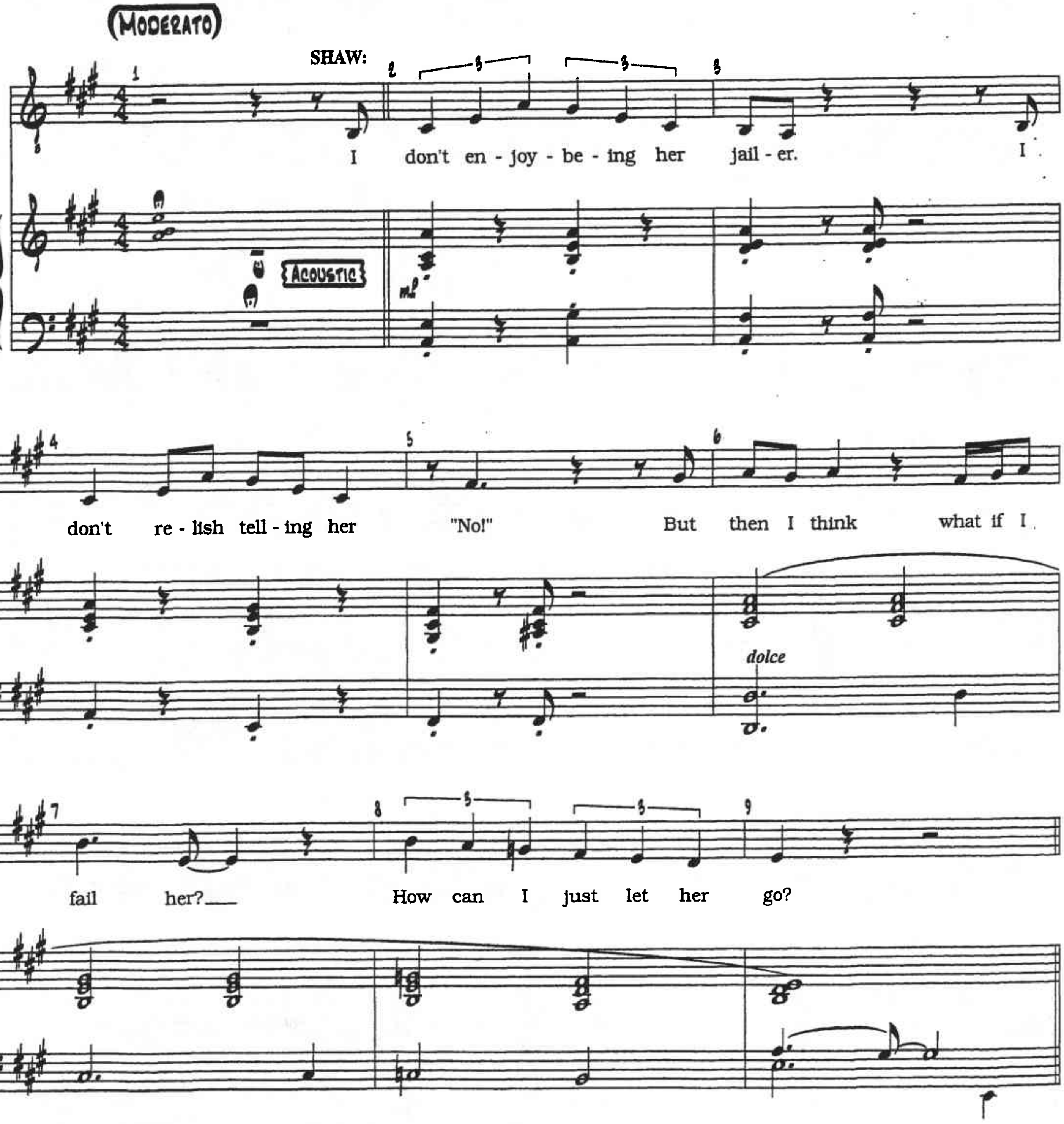

WENDY JO / URLEEN / RUSTY: (entering)
1
2
Some - bo - dy's eyes are see - ing you come and go
8th
mf
[Dialogue]
3
4
5
REN: G'night Mrs. Moore.
VI: Good night..
[REN exits.]
(FASTER)
6
7
8
mf
SOLO

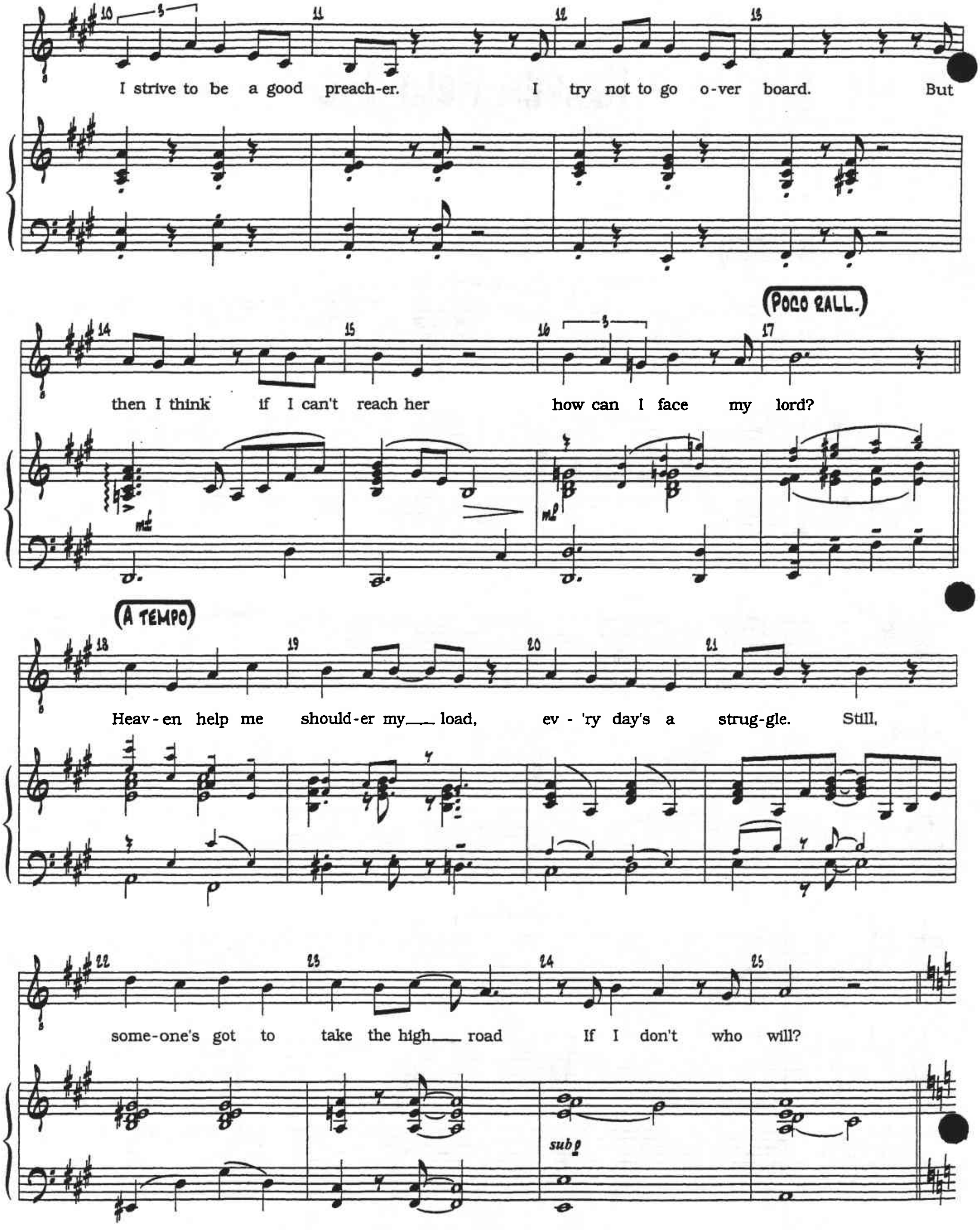

9
WENDY JO / URLEEN / RUSTY:
10
11
Some-bo - dy some-bo - dy some-bo - dy some-bo - dy's eyes
CHUCK / LYLE / TRAVIS:
Whoa -oh
12
13
14
I'm gon-na punch out Some-bo - dy some-bo - dy some-bo - dy some-bo - dy's
sus
mf
15
16
Whoa - oh
eyes
mf

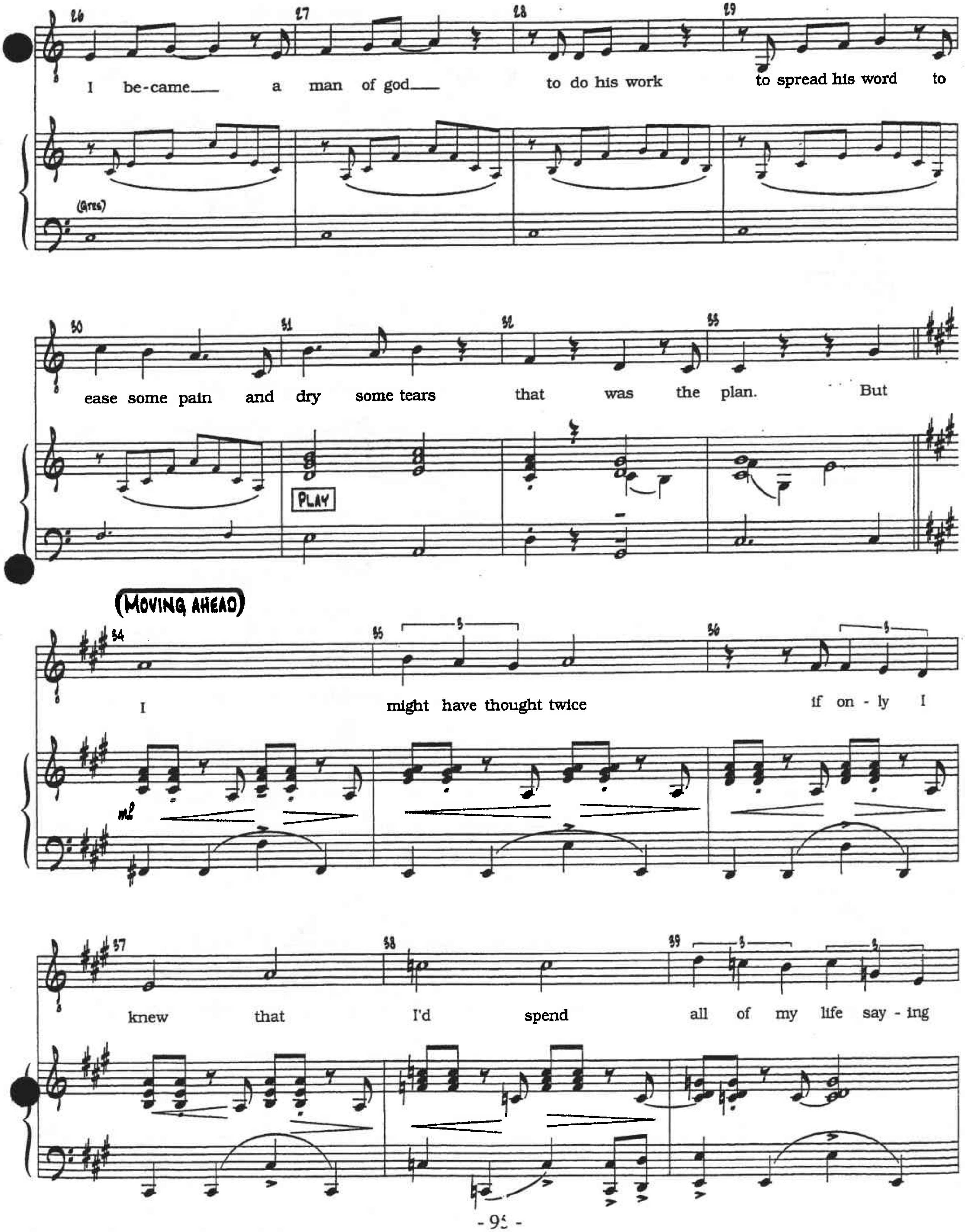
No. 8

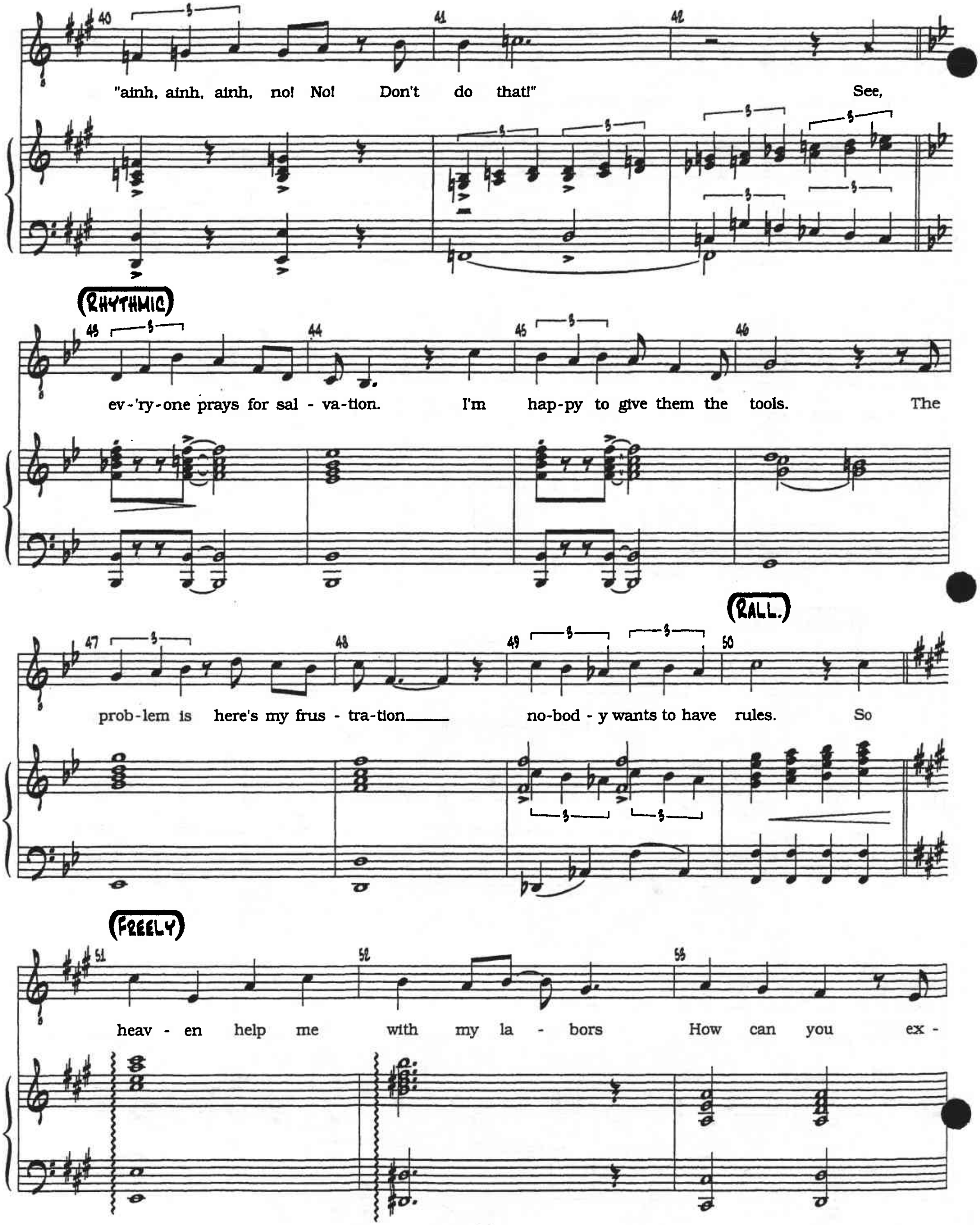
HEAVEN HELP ME

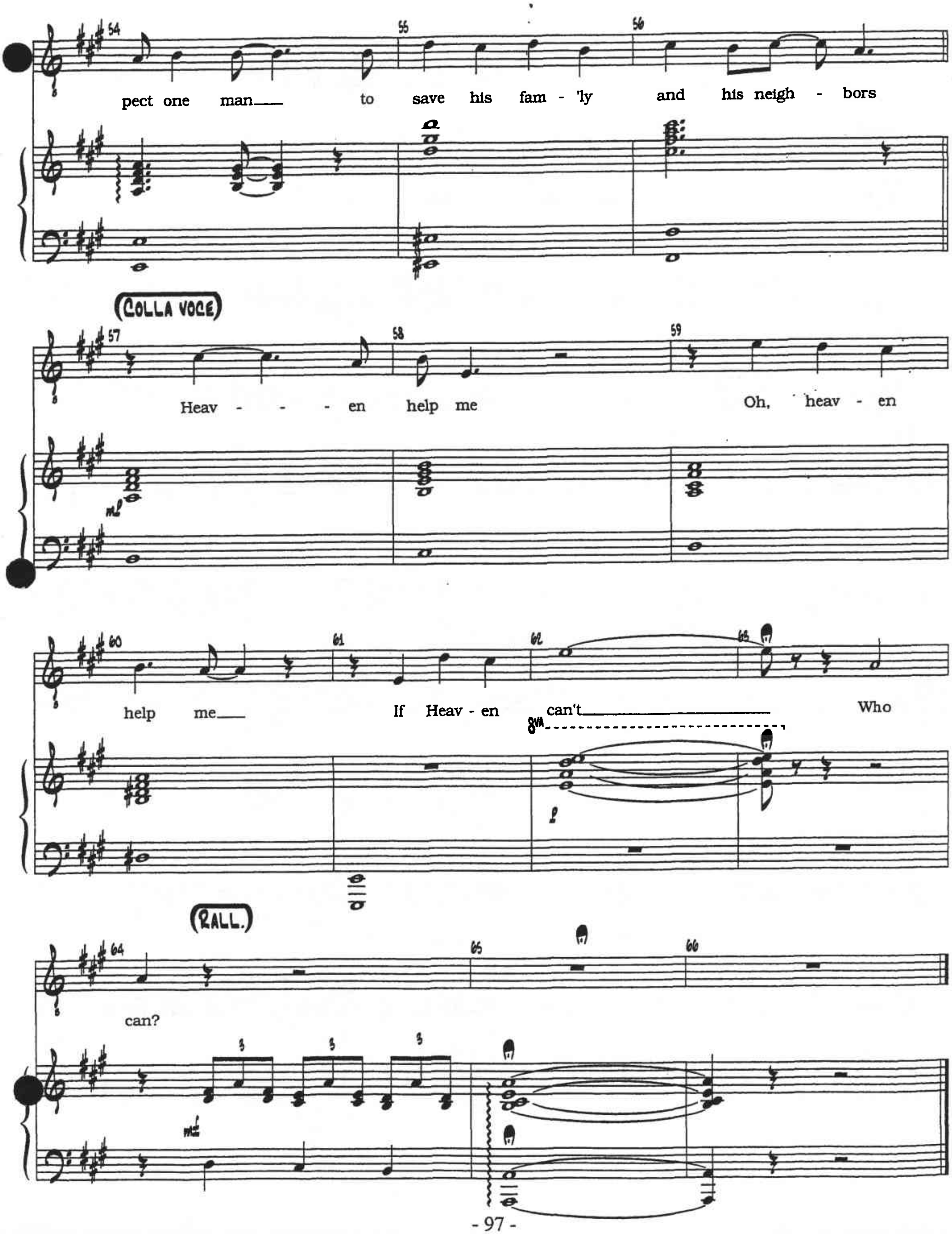
cue:
VI: "I didn't say anything." [*She exits*]


MODERATO
SHAW:
I don't en - joy - be - ing her jail - er.
I don't re - lish tell - ing her "No!"
But then I think what if I fail her?
How can I just let her go?
ACOUSTIC
mp
dolce


I strive to be a good preach-er. I try not to go o-ver board. But
then I think if I can't reach her how can I face my lord?
(POCO RALL.)
mf
mf
(A TEMPO)
Heav-en help me should-er my load, ev-'ry day's a strug-gle. Still,
some-one's got to take the high road If I don't who will?
sub p


I be-came a man of god to do his work to spread his word to
(Gtrs)
ease some pain and dry some tears that was the plan. But
PLAY
(Moving ahead)
I might have thought twice if on - ly I
mf
knew that I'd spend all of my life say - ing


"aินh, ainh, ainh, no! No! Don't do that!" See,
Rhythmic
ev-'ry-one prays for sal-va-tion. I'm hap-py to give them the tools. The
Rall.
prob-lem is here's my frus-tra-tion nobod-y wants to have rules. So
Freely
heav-en help me with my la-bors How can you ex-


54
pect one man___ to
55
save his fam - 'ly
56
and his neigh - bors
COLLA VOCE
57
Heav - - - en
58
help me
59
Oh, heav - en
mf
60
help me___
61
If Heav - en
62
can't___
8va
f
63
Who
RALL.
64
can?
65
66
mf
3
3
3

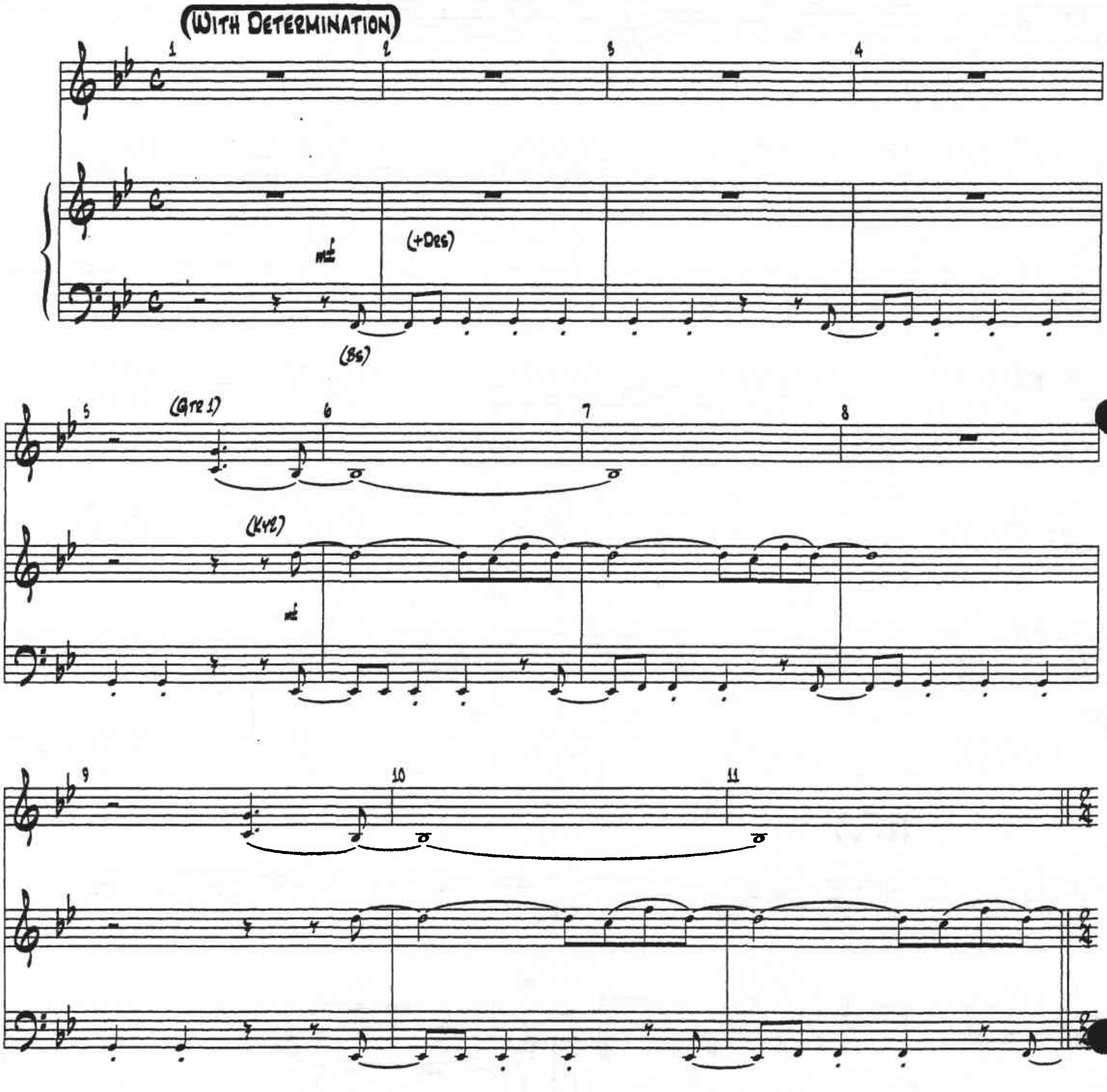
NO. 9 I'M FREE / HEAVEN HELP ME

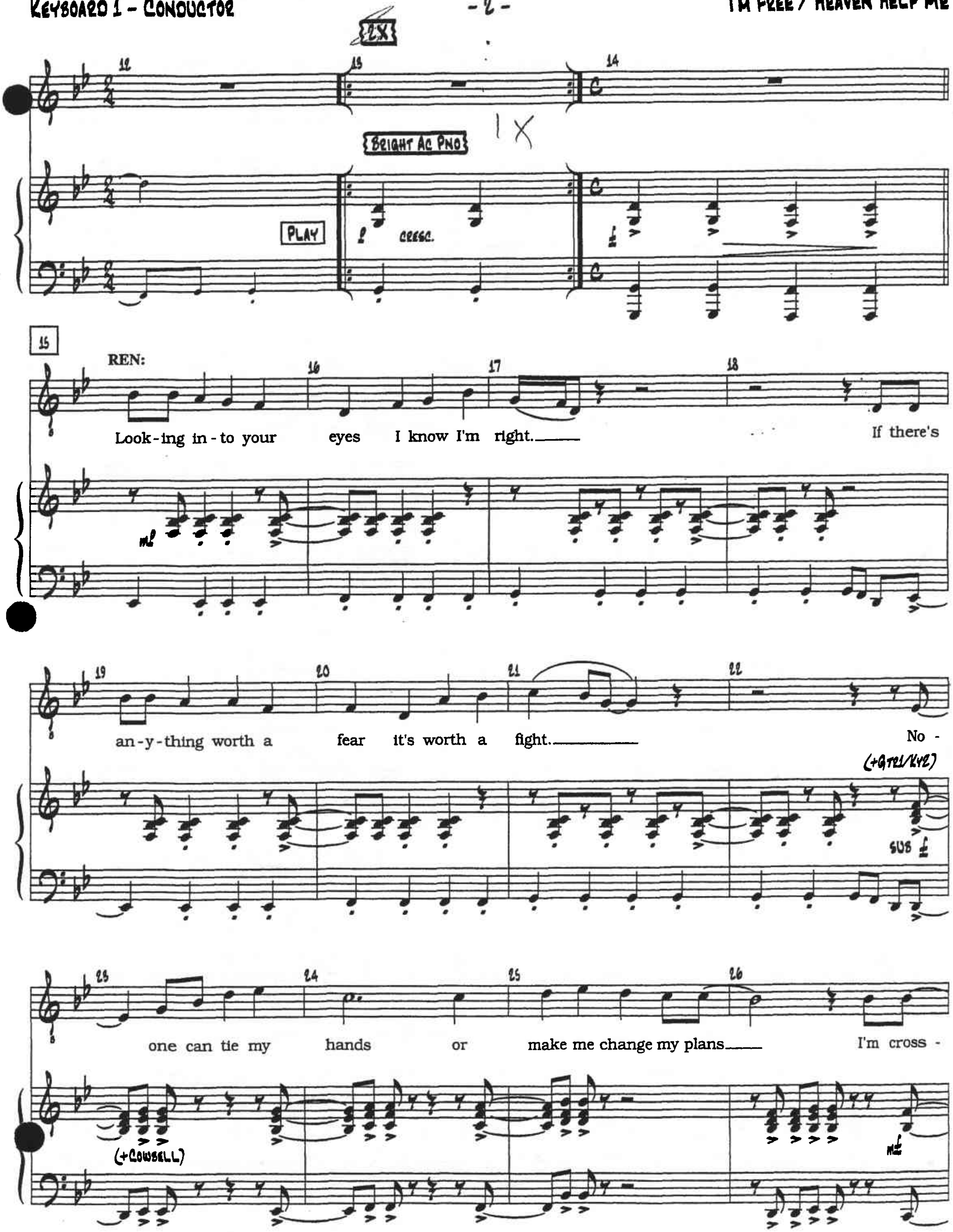
warning:

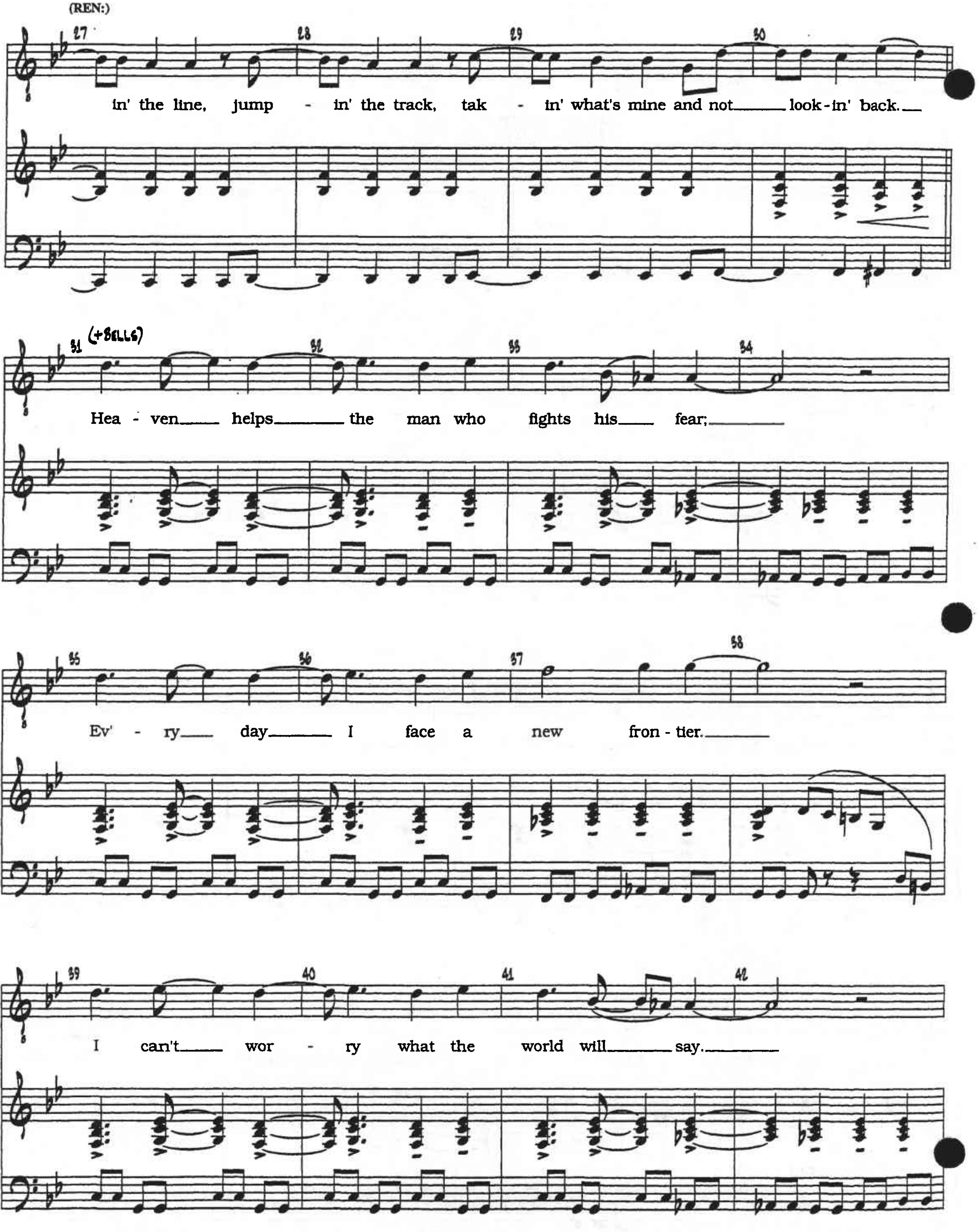
WILLARD: "Maybe we oughta take the coach dancing."

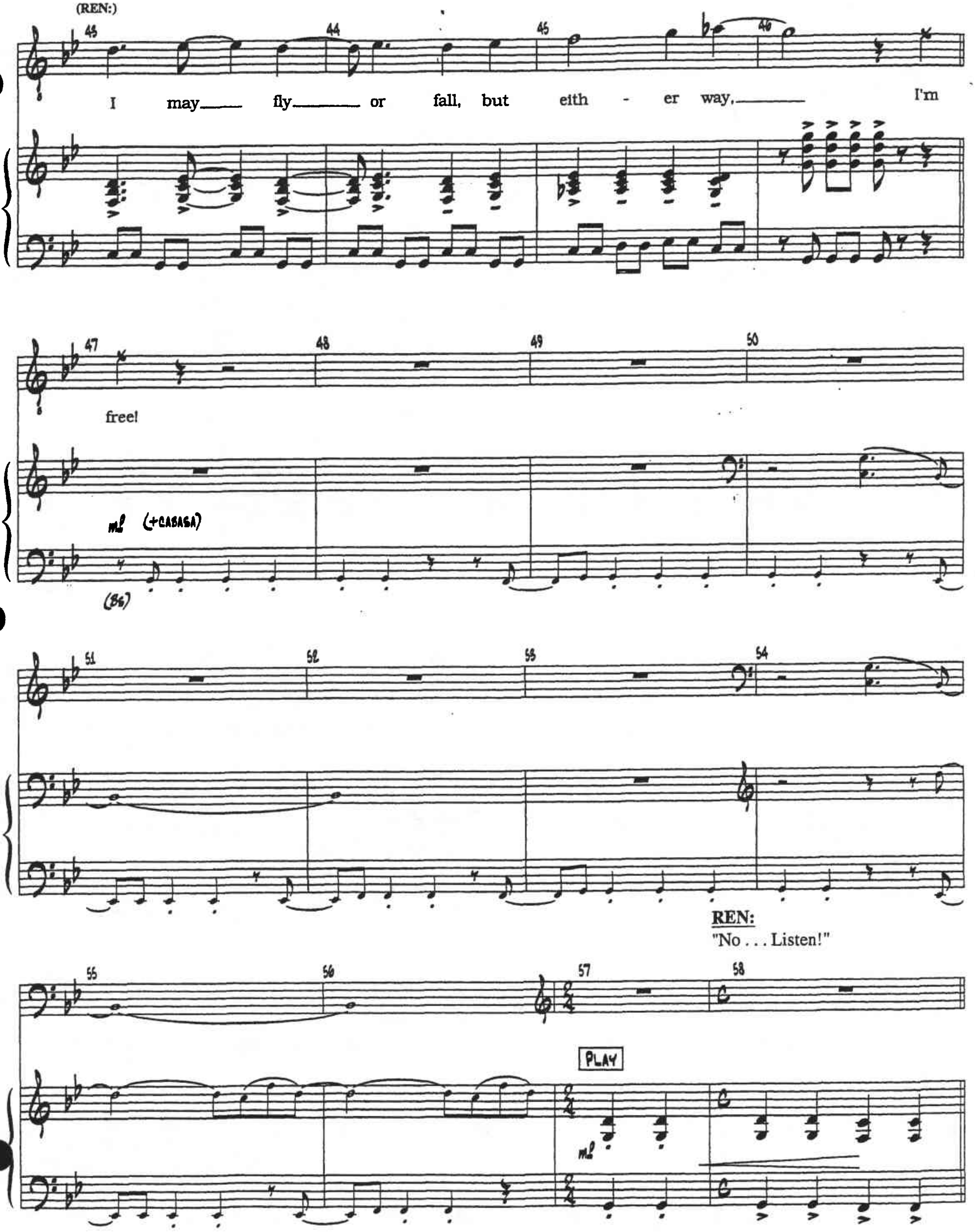
cue:

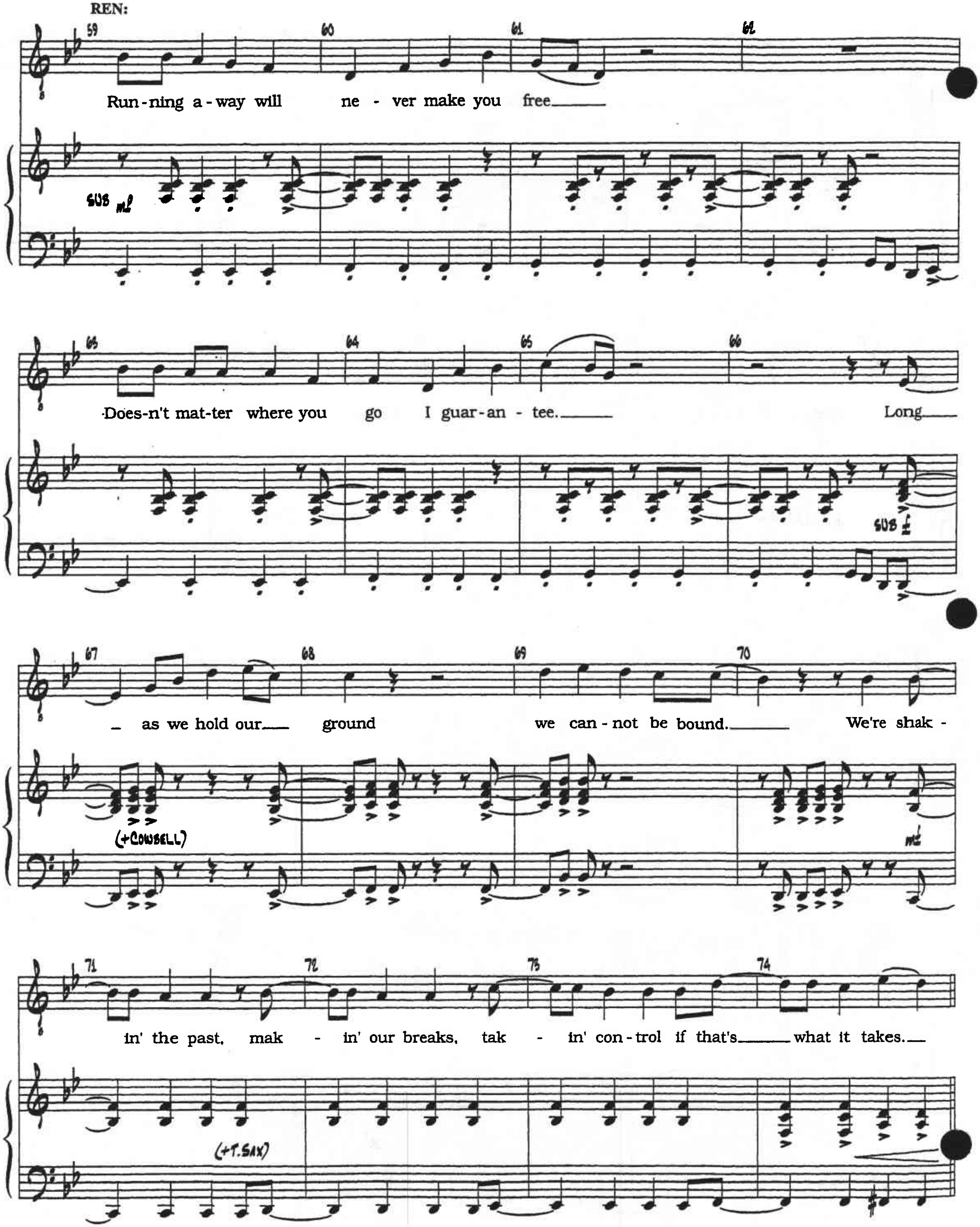
REN: "Willard, you are so..." [*His voice trails off as he gets an idea.*]

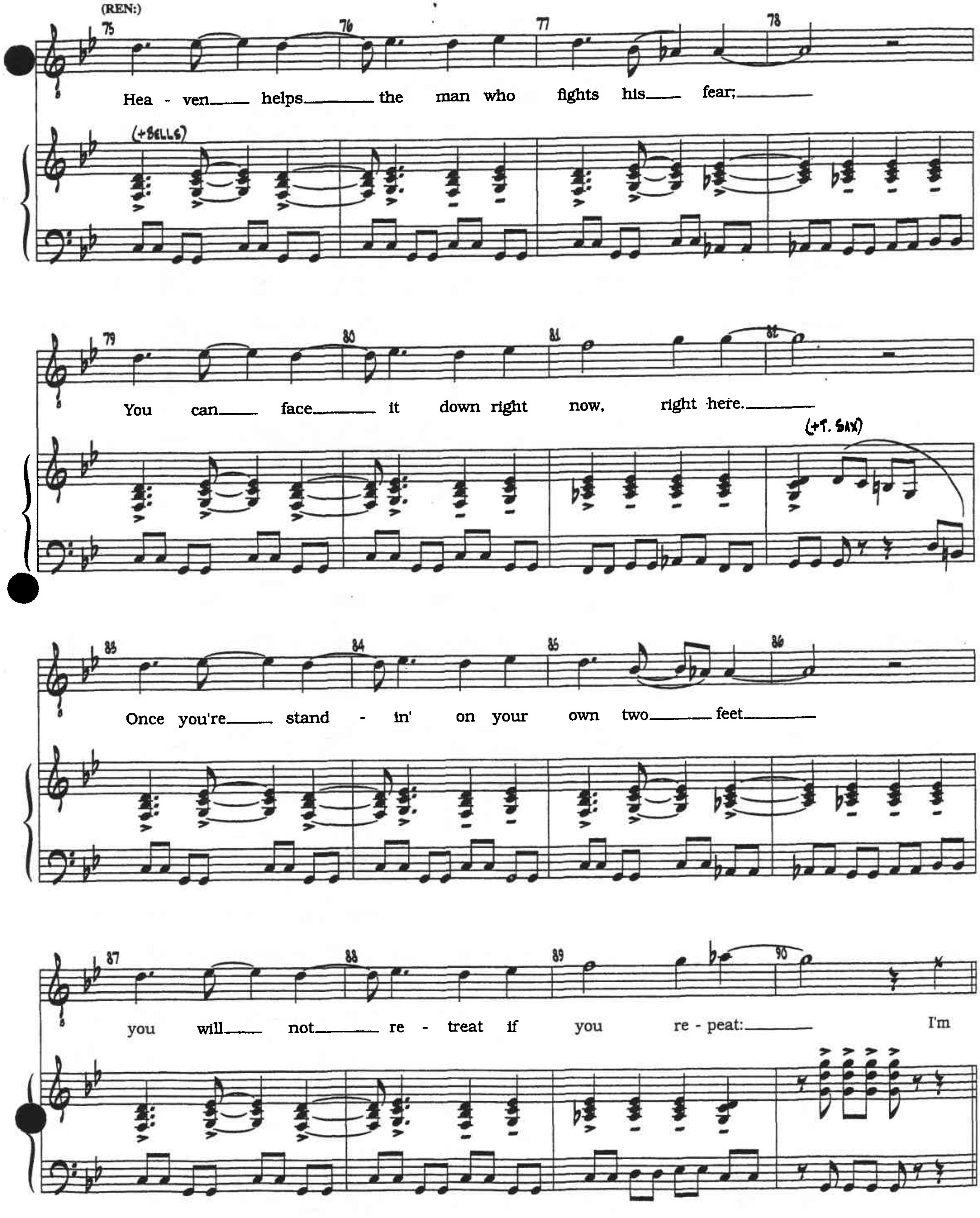

(WITH DETERMINATION)
mf
(+Drs)
(Bs)
(Gtr 1)
(Kb2)
mf

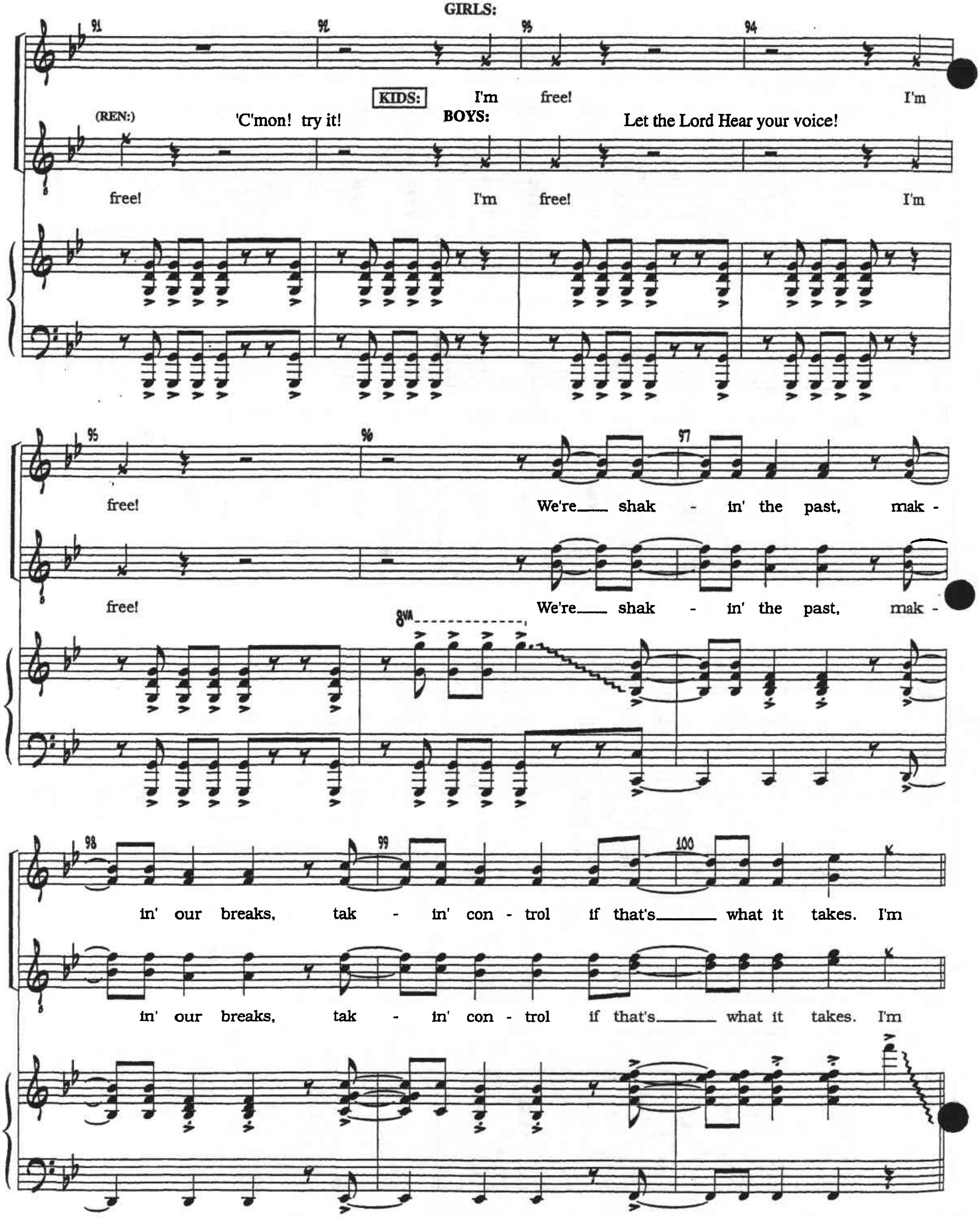

2X
12
13
14
1X
BRIGHT AC PNO
PLAY
p cresc.
f
15
REN:
16
17
18
Look-ing in-to your eyes I know I'm right.
If there's
mf
19
20
21
22
an-y-thing worth a fear it's worth a fight.
No -
(+GTR1/KY2)
SUB f
23
24
25
26
one can tie my hands or make me change my plans
I'm cross -
(+COWBELL)
mf

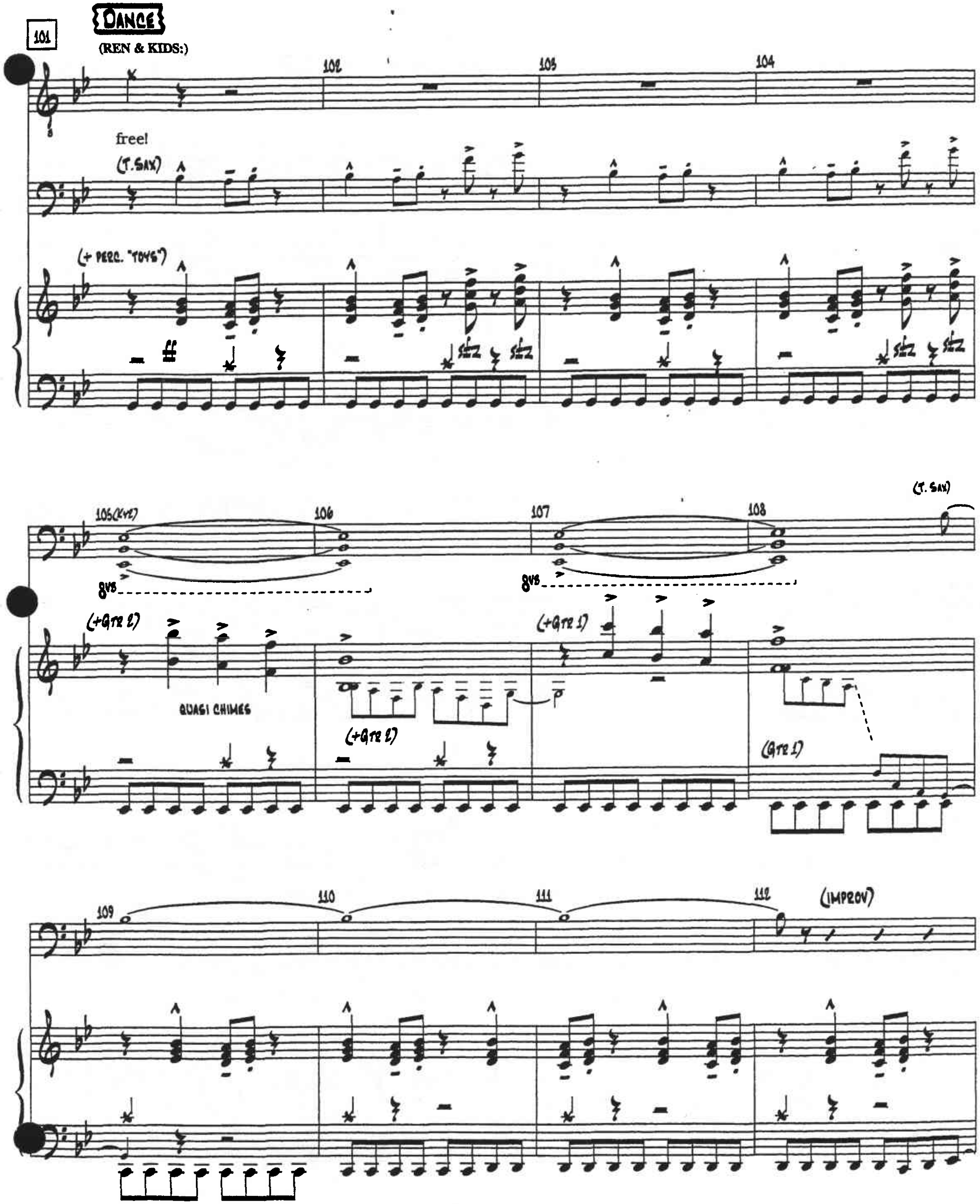

(REN:)
in' the line, jump - in' the track, tak - in' what's mine and not look - in' back.
31 (+Bells)
Hea - ven helps the man who fights his fear;
Ev' - ry day I face a new fron - tier.
I can't wor - ry what the world will say.

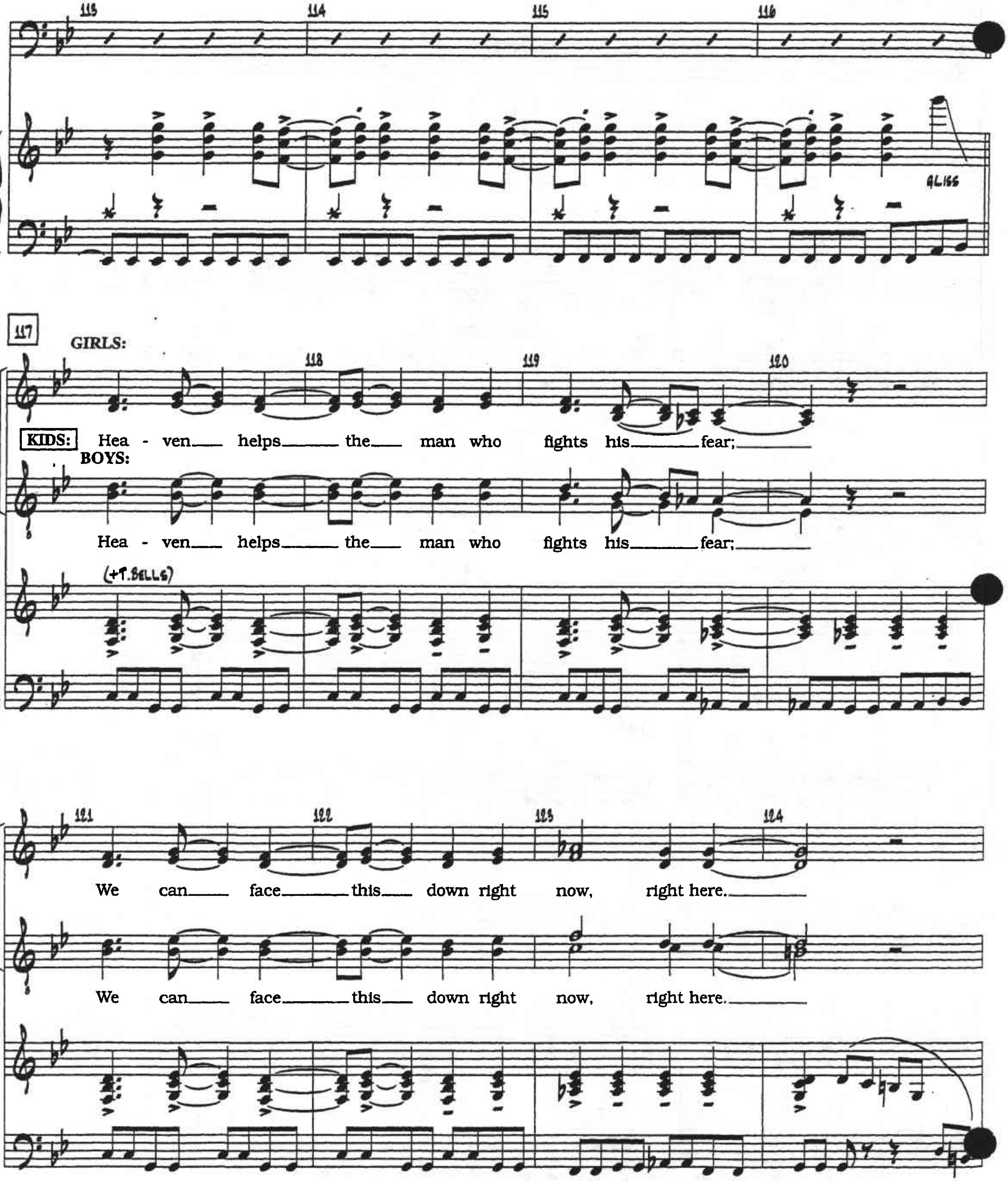

(REN:)
I may fly or fall, but eith - er way, I'm
free!
mf (+CABASA)
(8vb)
REN:
"No . . . Listen!"
PLAY
mf

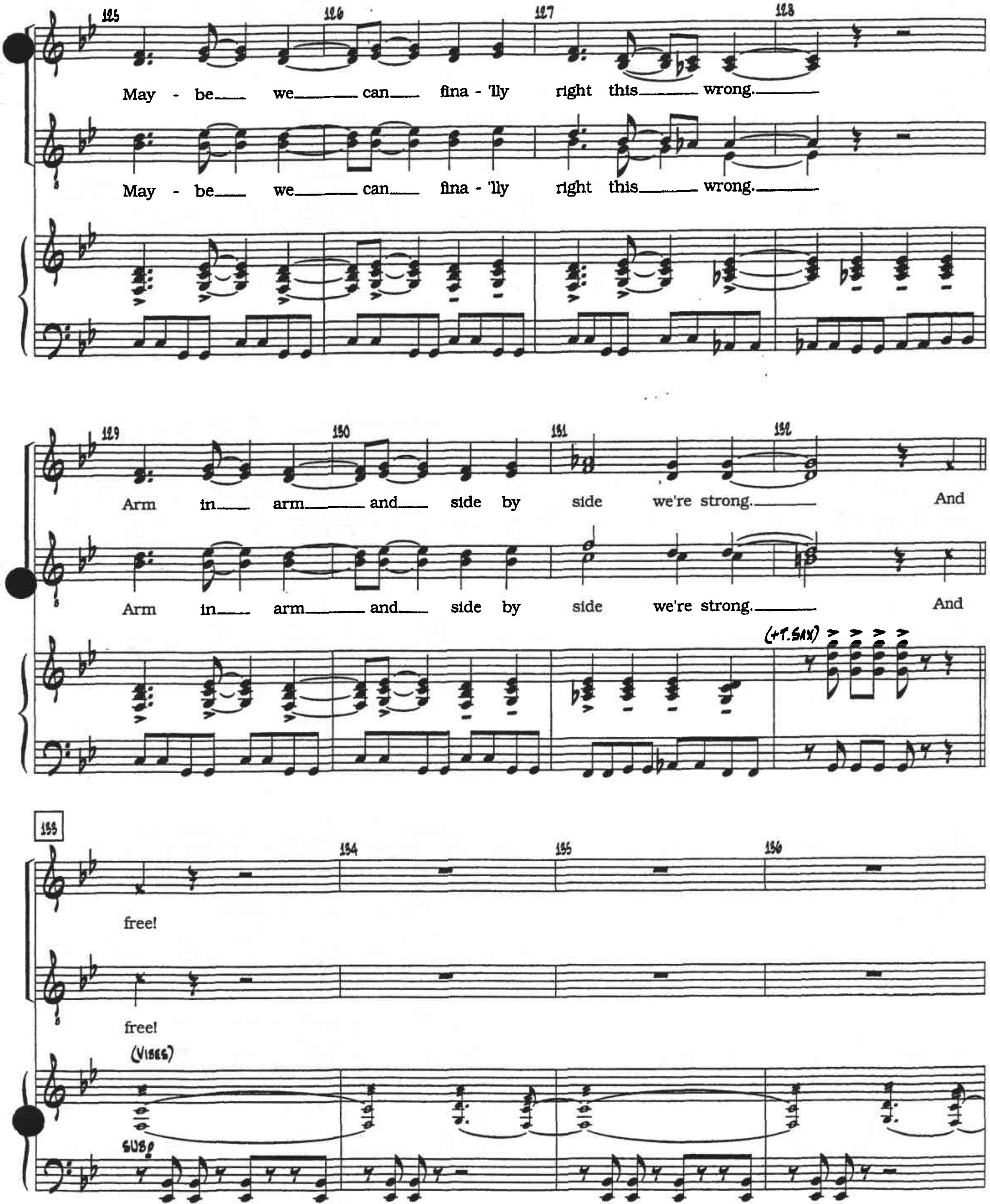

REN:
59
60
61
62
Run-ning a-way will ne - ver make you free
SUB mf
63
64
65
66
Does-n't mat-ter where you go I guar-an - tee.
Long
SUB f
67
68
69
70
as we hold our ground we can-not be bound.
We're shak -
(+COWBELL)
mf
71
72
73
74
in' the past, mak - in' our breaks, tak - in' con-trol if that's what it takes.
(+T.SAX)

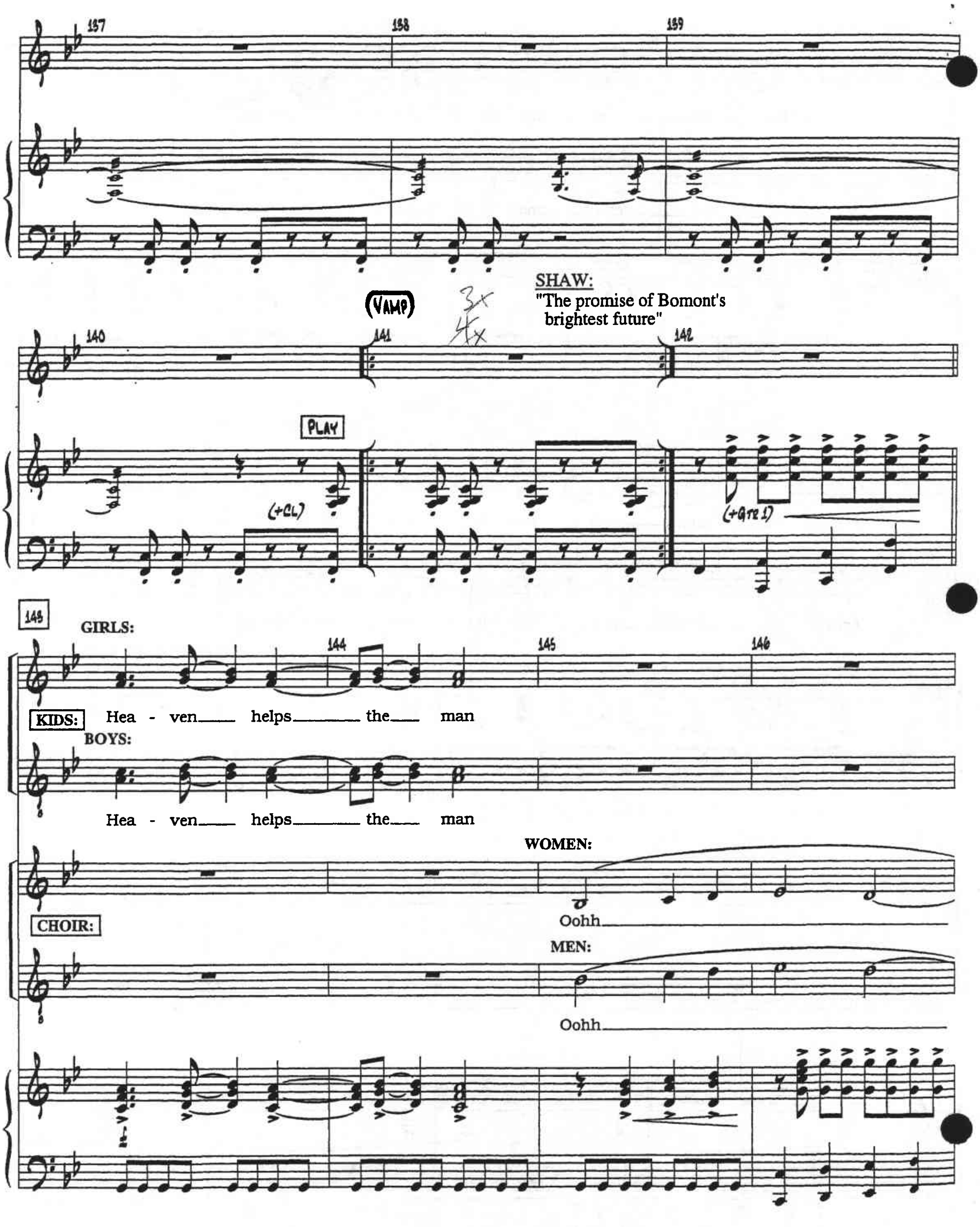

(REN:)
Hea - ven helps the man who fights his fear;
(+Bells)
You can face it down right now, right here.
(+T. Sax)
Once you're stand - in' on your own two feet
you will not re - treat if you re - peat: I'm

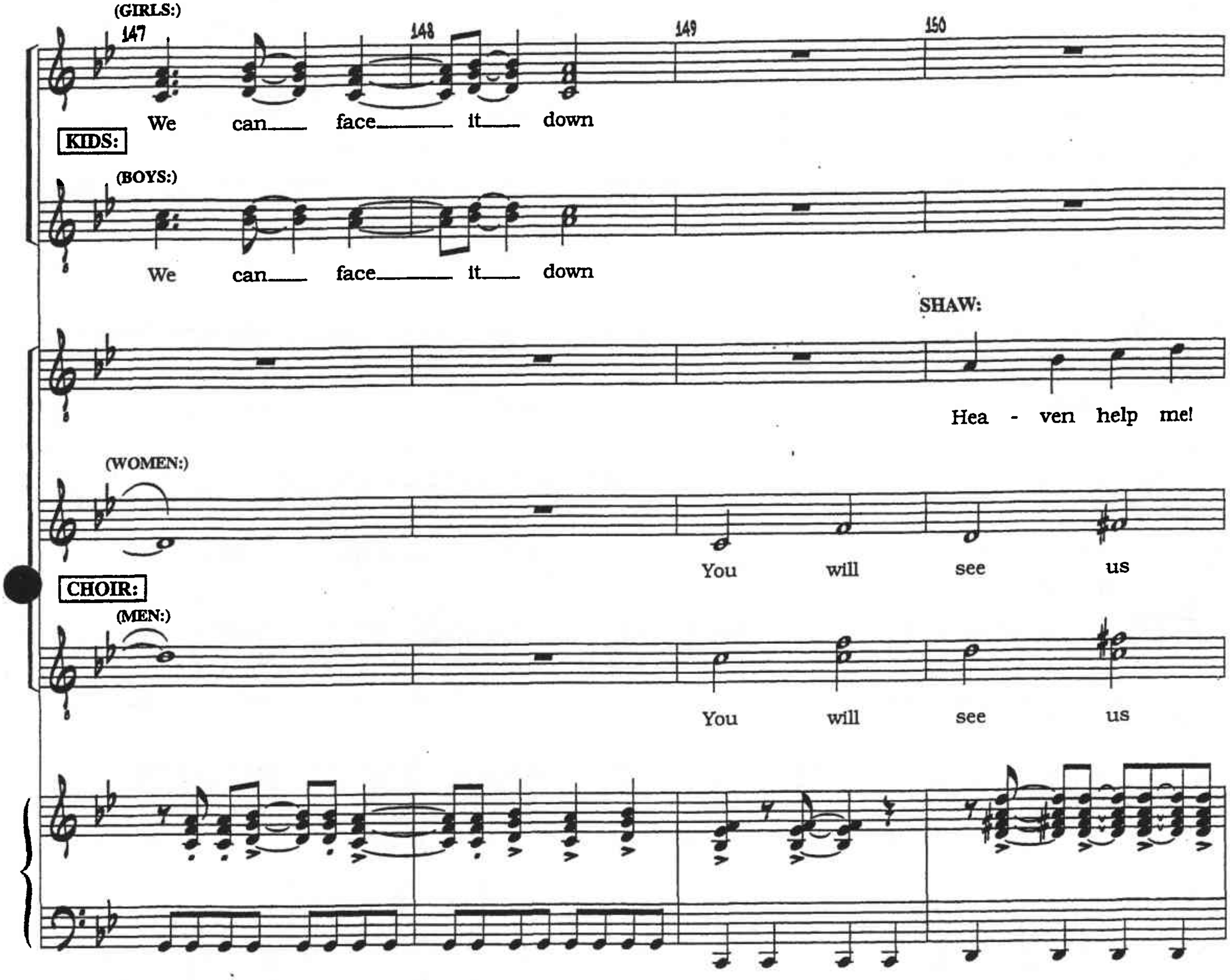

GIRLS:
91
92
93
94
KIDS:
I'm free! I'm
(REN:)
'C'mon! try it!
BOYS:
Let the Lord Hear your voice!
free! I'm free! I'm
95
96
97
free! We're shak - in' the past, mak -
free! We're shak - in' the past, mak -
8VA
98
99
100
in' our breaks, tak - in' con - trol if that's what it takes. I'm
in' our breaks, tak - in' con - trol if that's what it takes. I'm

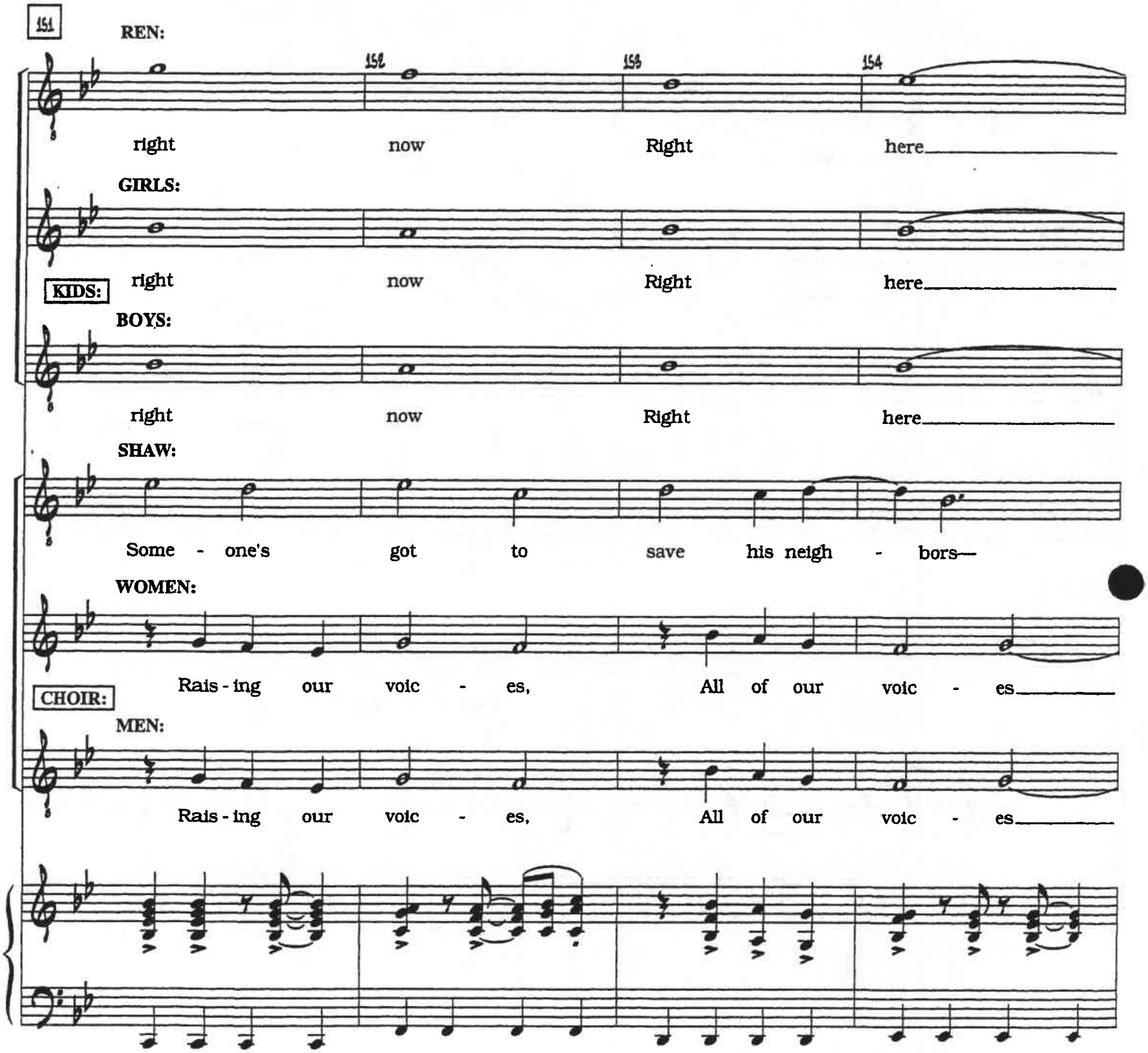

101
DANCE
(REN & KIDS:)
free!
(T.SAX)
(+ PERC. "TOYS")
102
103
104
105(KYS)
106
107
108
8vb
(+GTR 2)
QUASI CHIMES
(+GTR 2)
(+GTR 1)
(GTR 1)
(T. SAX)
109
110
111
112
(IMPROV)

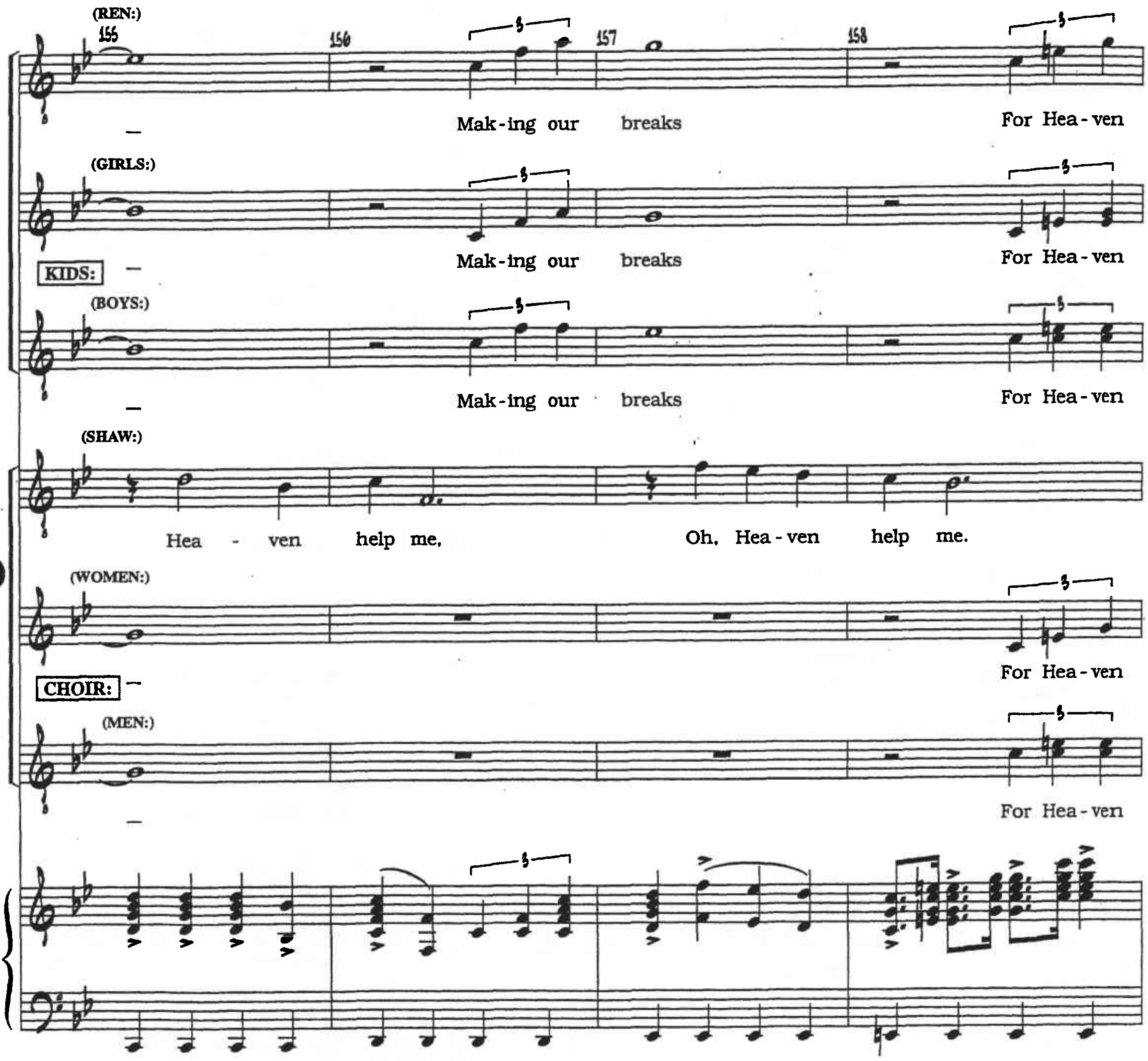

113
114
115
116
GLISS
117
GIRLS:
KIDS:
BOYS:
118
119
120
Hea - ven helps the man who fights his fear;
Hea - ven helps the man who fights his fear;
(+T.BELLS)
121
122
123
124
We can face this down right now, right here.
We can face this down right now, right here.

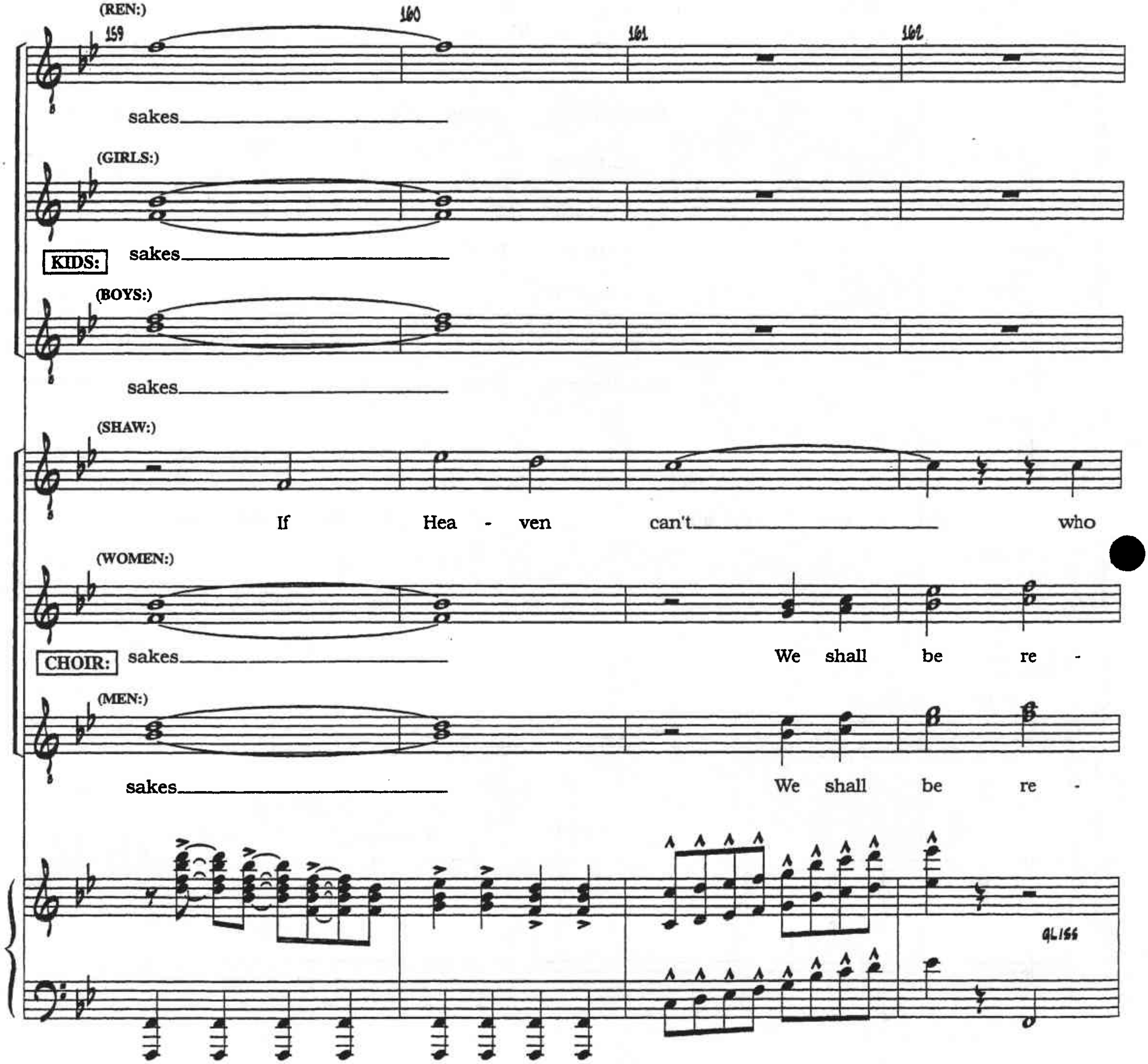

125
126
127
128
May - be we can fina - 'lly right this wrong.
May - be we can fina - 'lly right this wrong.
129
130
131
132
Arm in arm and side by side we're strong. And
Arm in arm and side by side we're strong. And
(+T.SAX)
133
134
135
136
free!
free!
(VIBES)
SUBp

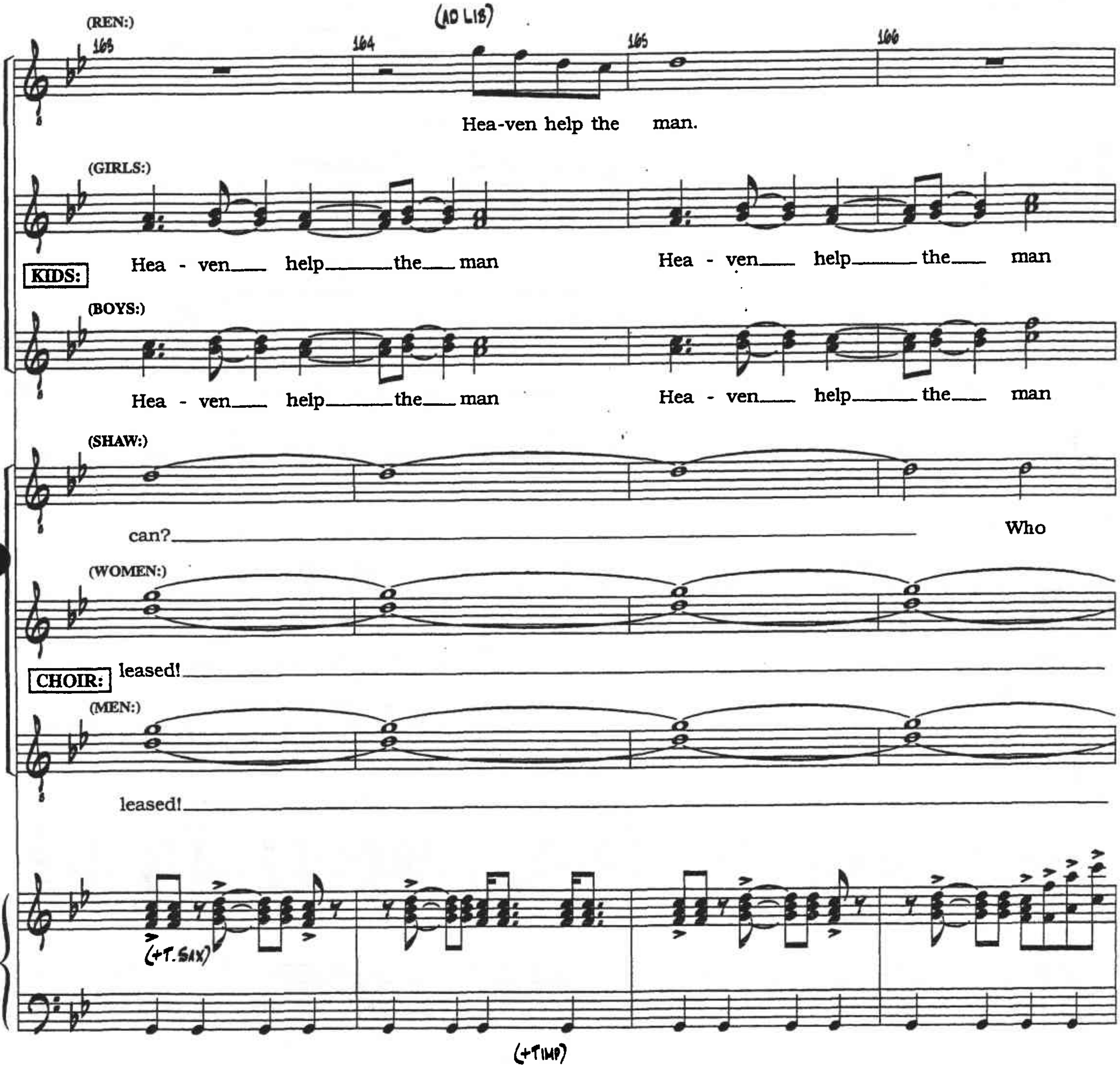

137
138
139
SHAW:
"The promise of Bomont's brightest future"
(VAMP)
3x
4x
140
141
142
PLAY
(+CL)
(+GTR 1)
143
GIRLS:
KIDS:
Hea - ven helps the man
144
145
146
BOYS:
Hea - ven helps the man
WOMEN:
CHOIR:
Oohh
MEN:
Oohh

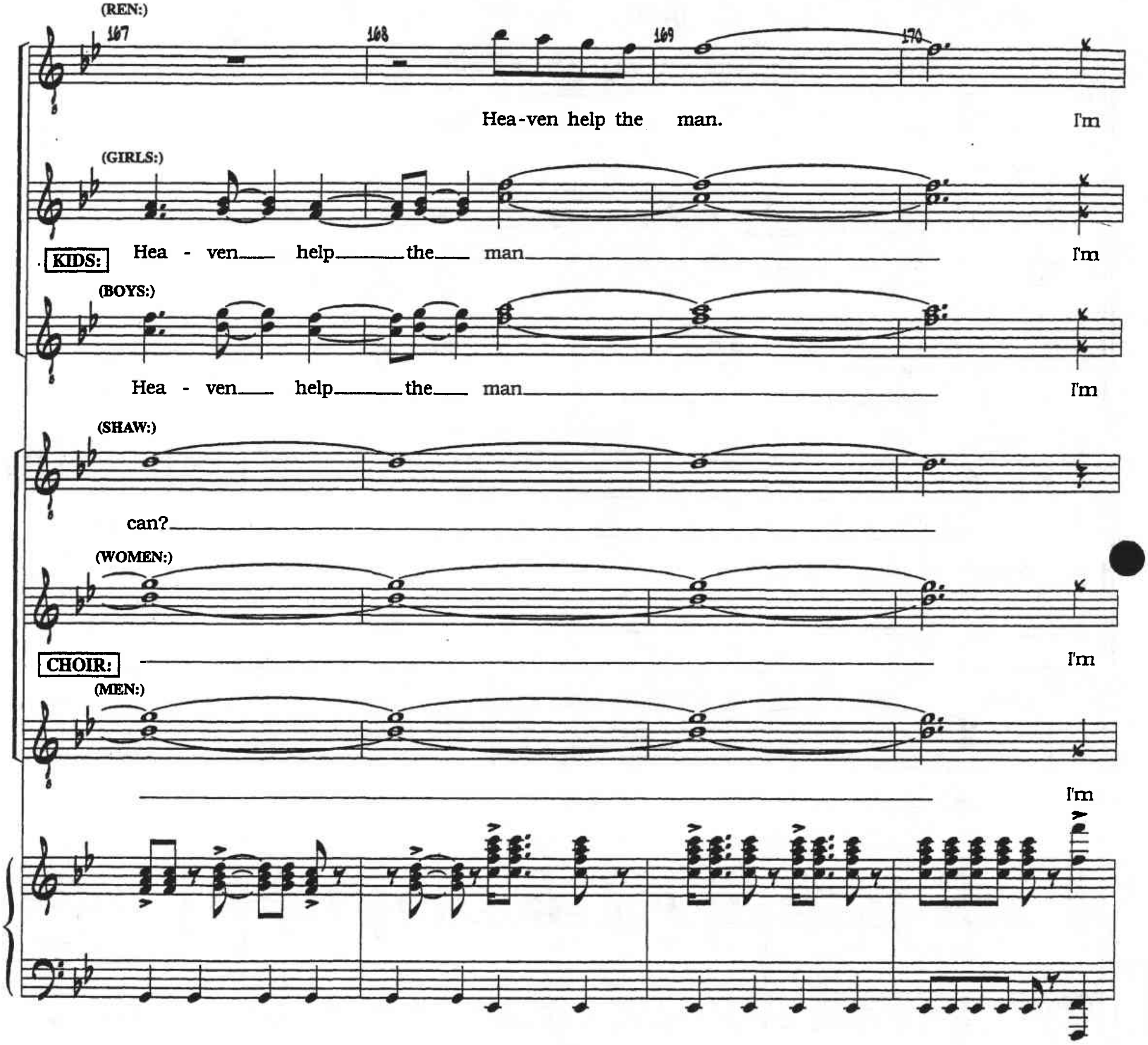

(GIRLS:)
147
148
149
150
We can face it down
KIDS:
(BOYS:)
We can face it down
SHAW:
Hea - ven help me!
(WOMEN:)
You will see us
CHOIR:
(MEN:)
You will see us

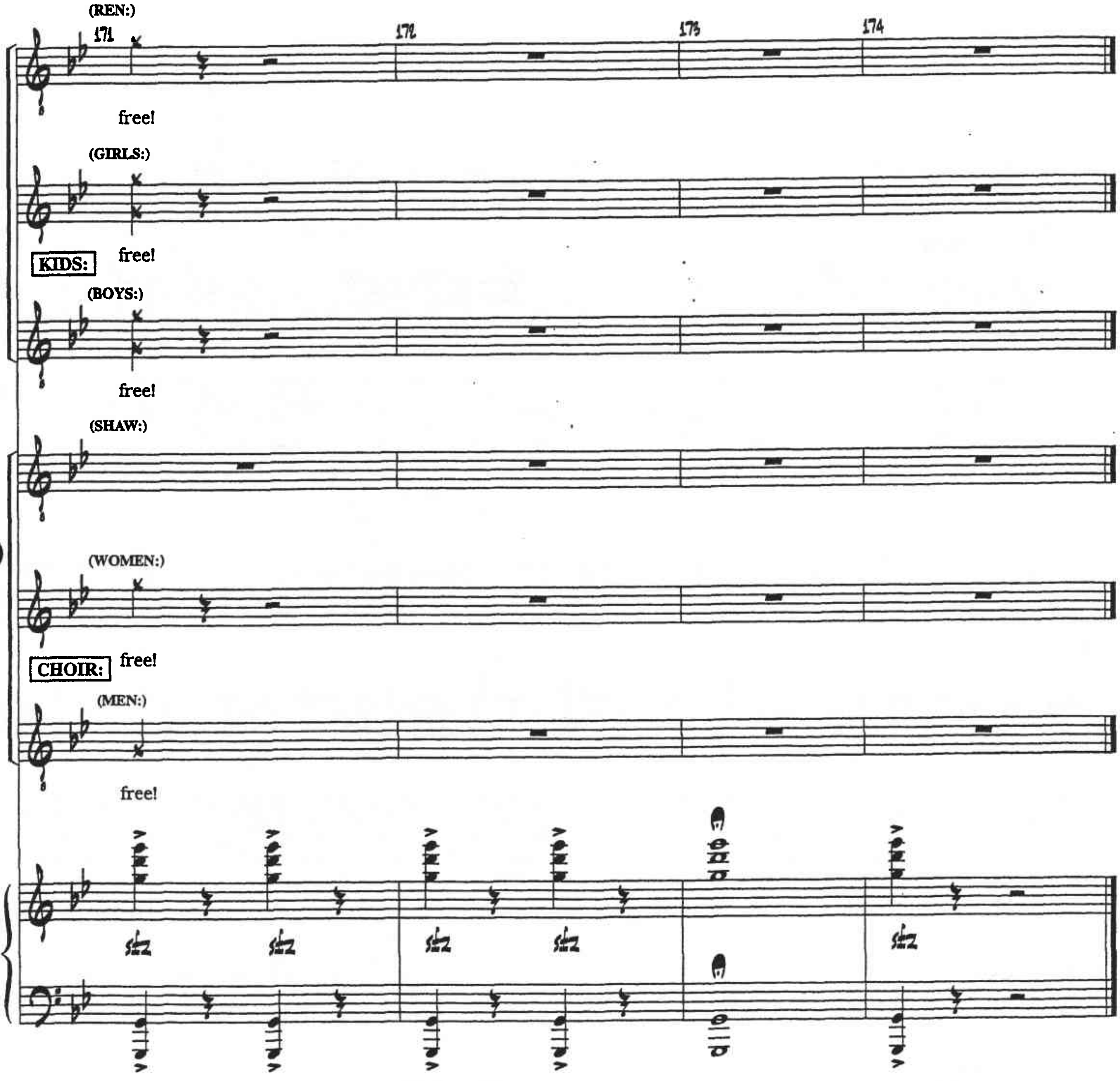

151
REN:
152
153
154
right now Right here
GIRLS:
KIDS:
right now Right here
BOYS:
right now Right here
SHAW:
Some - one's got to save his neigh - bors—
WOMEN:
CHOIR:
Rais - ing our voic - es, All of our voic - es
MEN:
Rais - ing our voic - es, All of our voic - es


(REN:)
155
156
157
158
Mak-ing our breaks
For Hea-ven
(GIRLS:)
Mak-ing our breaks
For Hea-ven
KIDS:
(BOYS:)
Mak-ing our breaks
For Hea-ven
(SHAW:)
Hea - ven help me,
Oh, Hea-ven help me.
(WOMEN:)
For Hea-ven
CHOIR:
(MEN:)
For Hea-ven
3

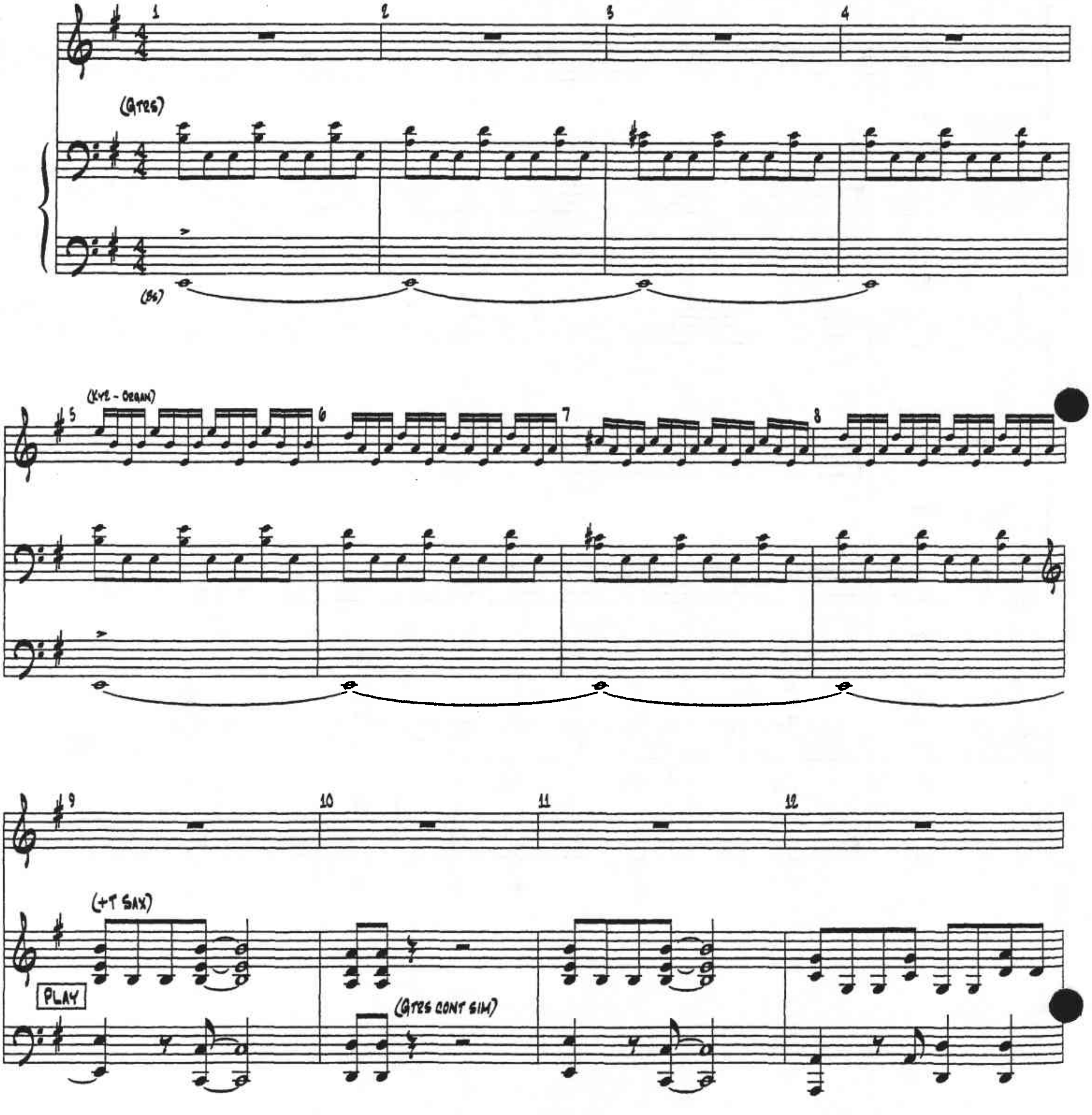

(REN:)
159
160
161
162
sakes
(GIRLS:)
KIDS:
sakes
(BOYS:)
sakes
(SHAW:)
If Hea - ven can't who
(WOMEN:)
CHOIR:
sakes
We shall be re -
(MEN:)
sakes
We shall be re -
GLISS

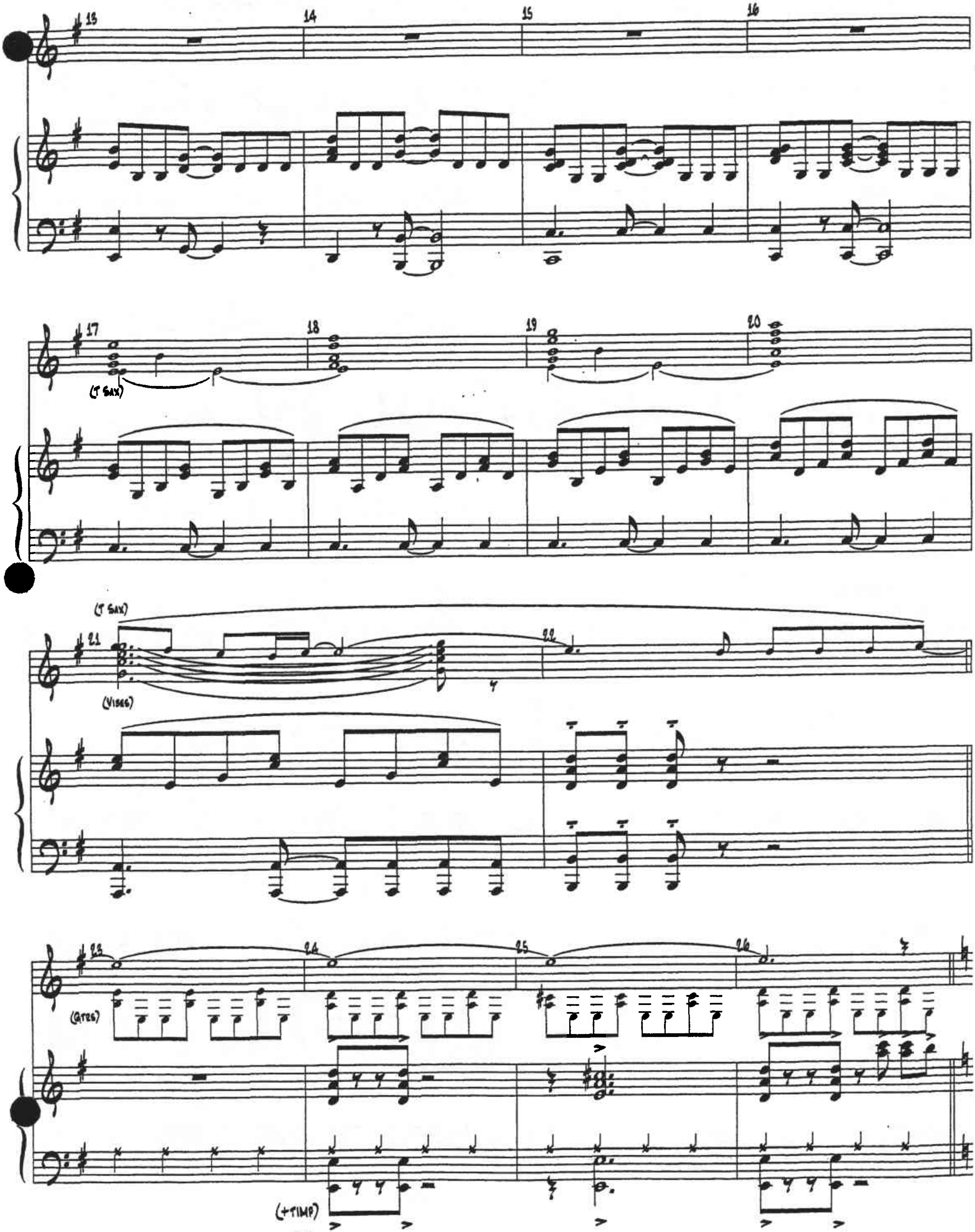

(REN:)
163
164
(AD LIB)
165
166
Hea-ven help the man.
(GIRLS:)
KIDS:
Hea - ven help the man
Hea - ven help the man
(BOYS:)
Hea - ven help the man
Hea - ven help the man
(SHAW:)
can?
Who
(WOMEN:)
CHOIR:
leased!
(MEN:)
leased!
(+T. SAX)
(+TIMP)

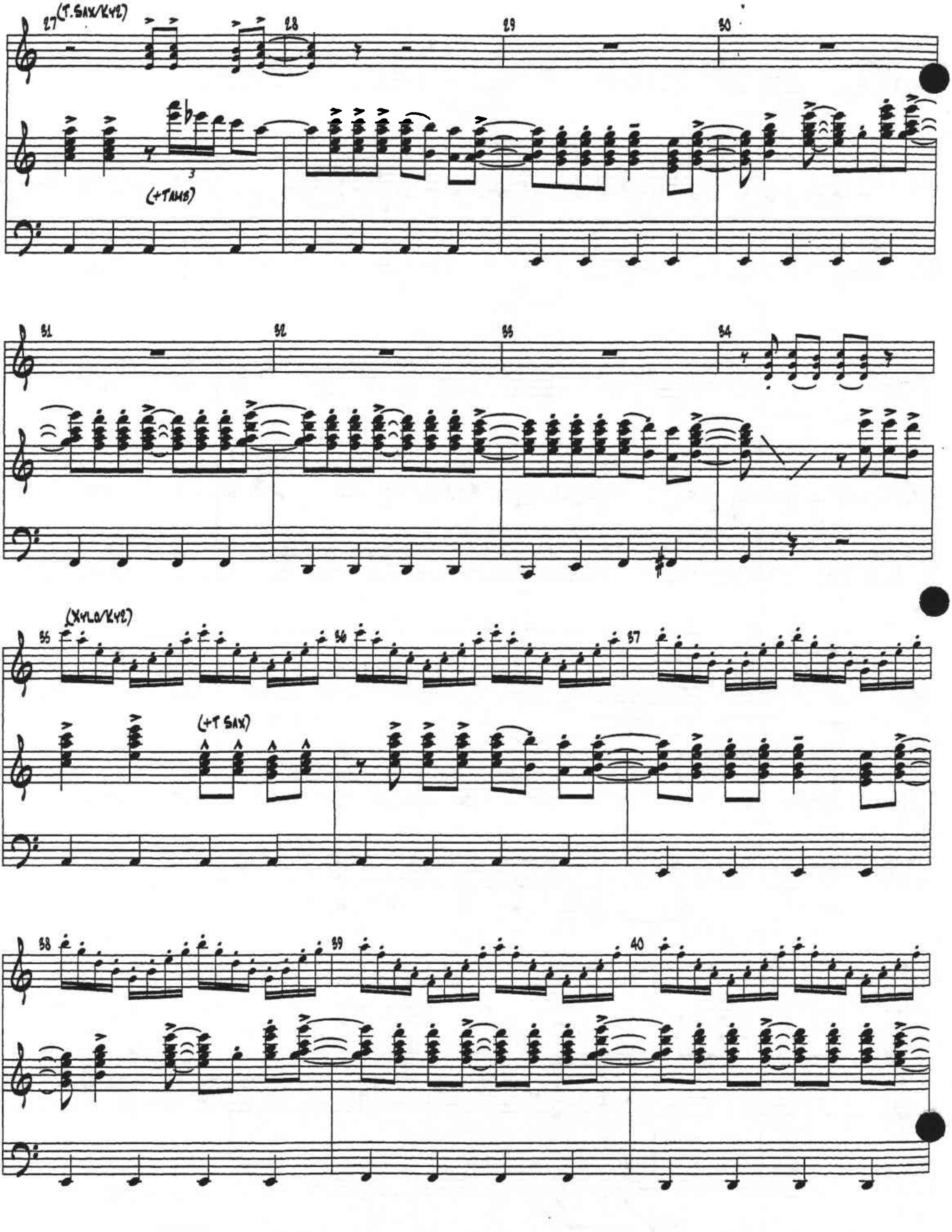

(REN:)
167
168
169
170
Hea-ven help the man. I'm
(GIRLS:)
KIDS:
Hea - ven help the man I'm
(BOYS:)
Hea - ven help the man I'm
(SHAW:)
can?
(WOMEN:)
CHOIR:
I'm
(MEN:)
I'm

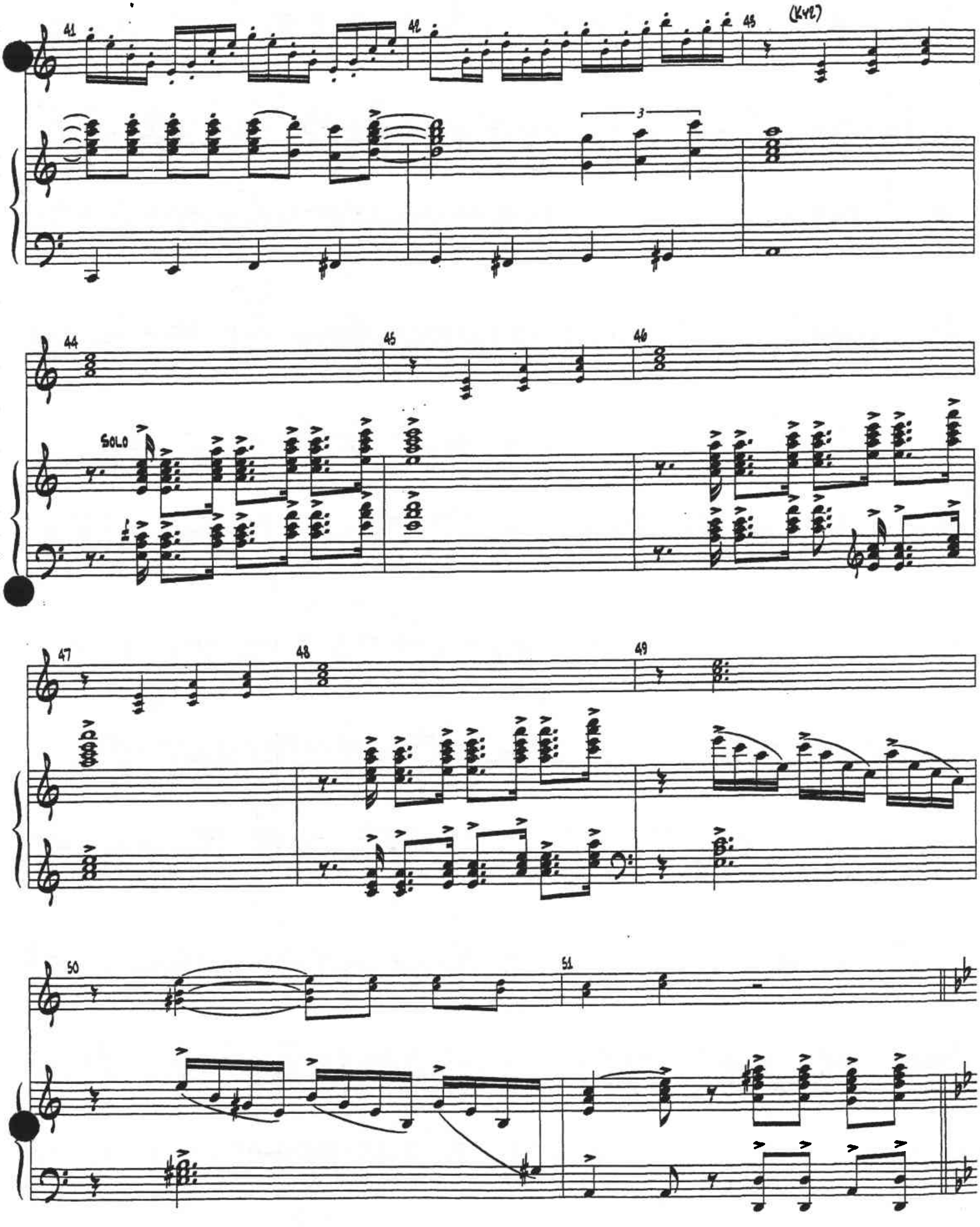

(REN:)
171
172
173
174
free!
(GIRLS:)
KIDS:
free!
(BOYS:)
free!
(SHAW:)
(WOMEN:)
CHOIR:
free!
(MEN:)
free!
sfz
sfz
sfz
sfz
sfz

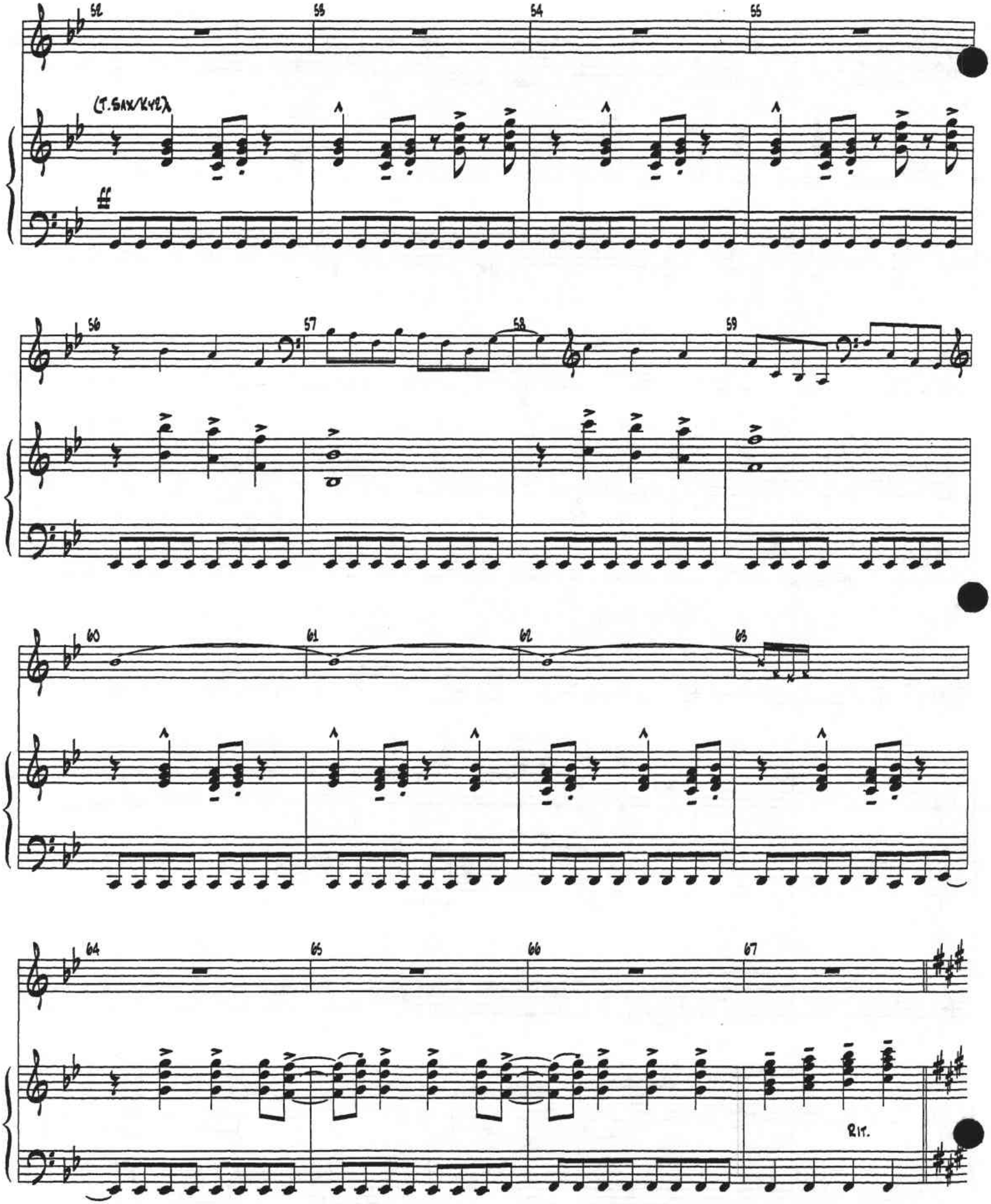
NO. 9A ENTR'ACTE

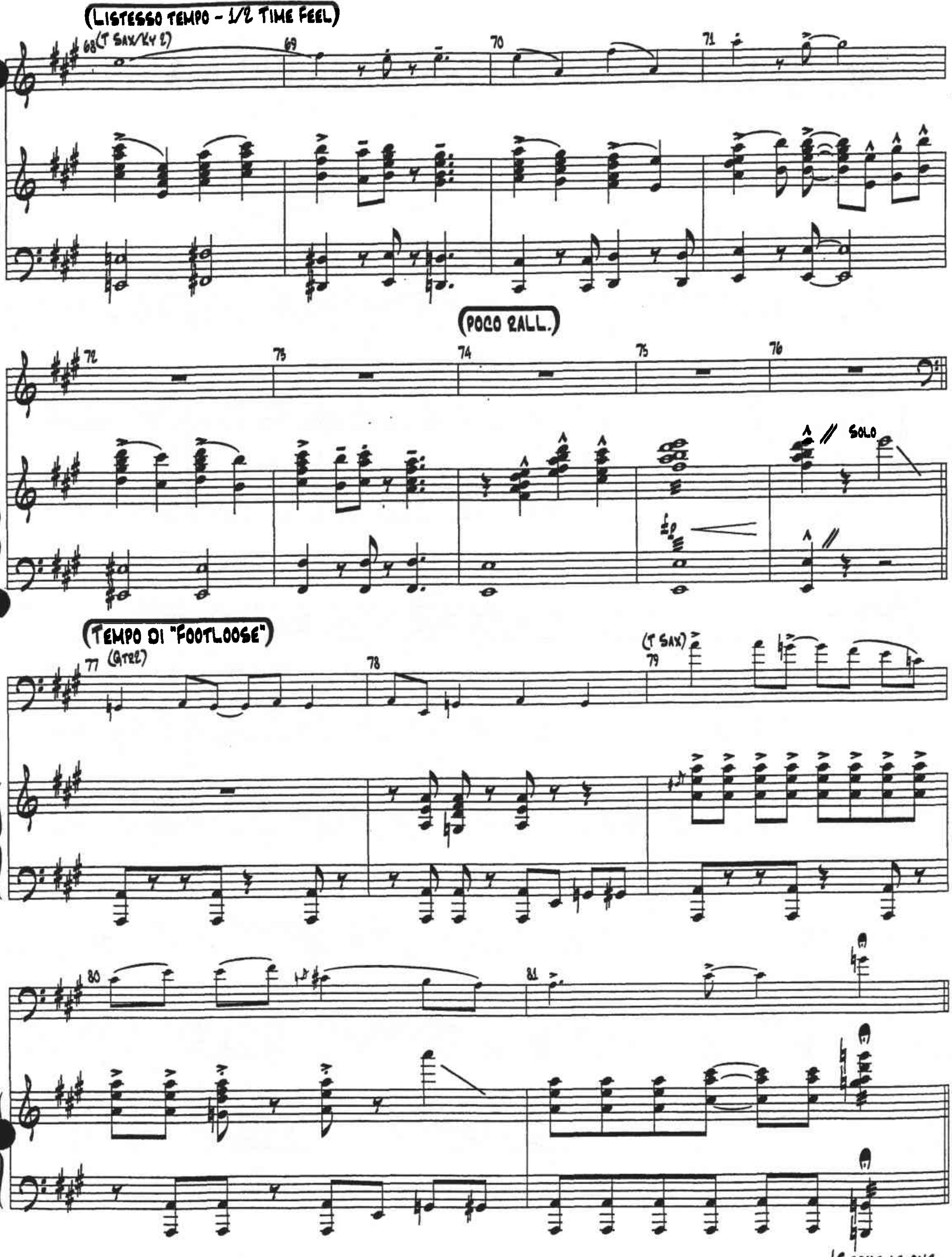

1
2
3
4
(GTRS)
(BS)
5
(KYZ - ORGAN)
6
7
8
9
10
11
12
(+T SAX)
PLAY
(GTRS CONT SIM)


(T Sax)
(T Sax)
(Vibes)
(Gtrs)
(+Timp)
8vb


(T.SAX/KYZ)
(+TAMB)
(XYLO/KYZ)
(+T SAX)


(Ky2)
SOLO

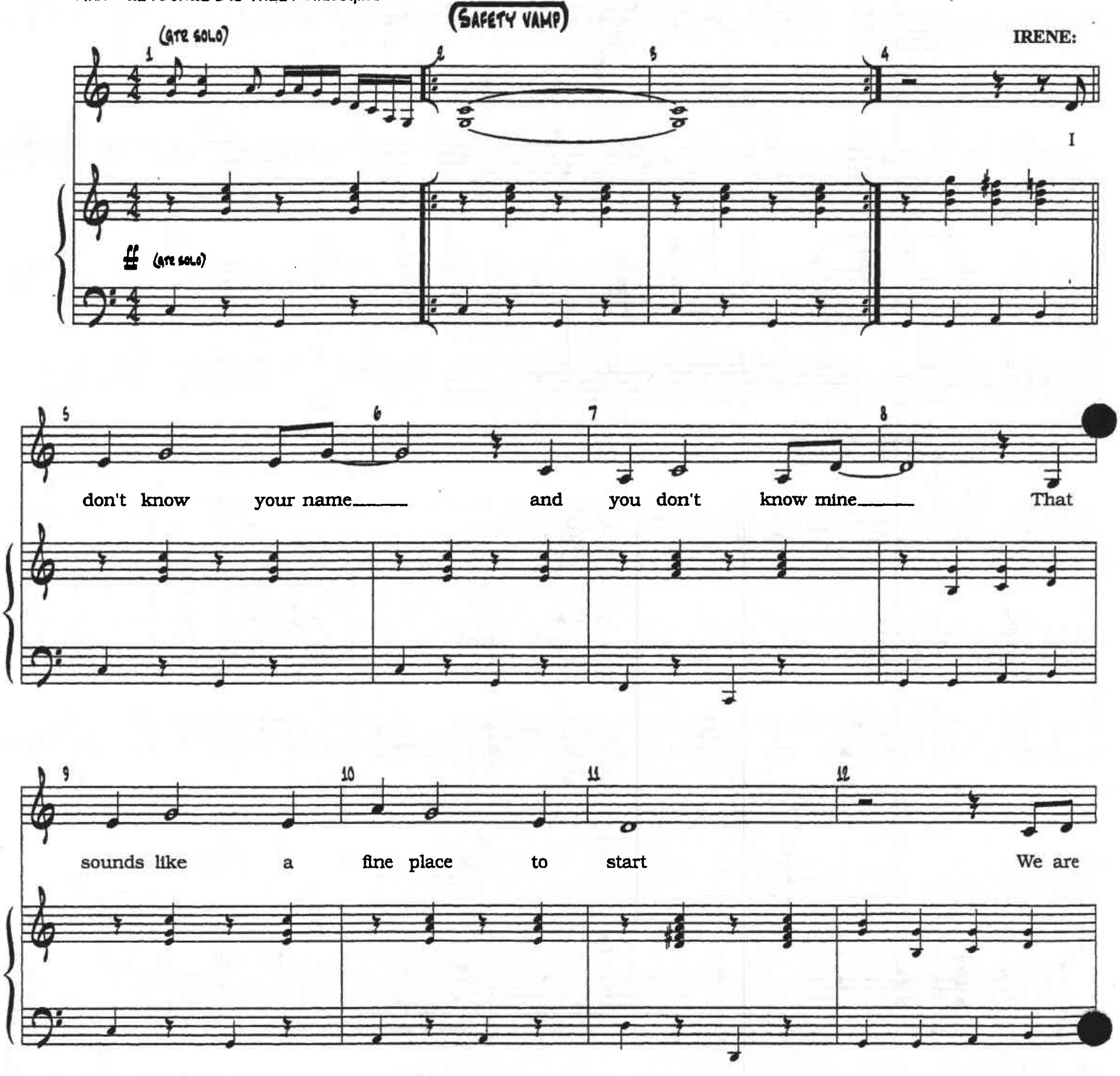

(T.SAX/KY2)
ff
RIT.


(Listesso tempo - 1/2 Time Feel)
(T Sax/Ky 2)
(Poco Rall.)
Solo
(Tempo di "Footloose")
(Gtr 2)
(T Sax)
(Segue as one)

No. 10 LET'S MAKE BELIEVE WE'RE IN LOVE

cue:
SEGUE AS ONE from #9

N.B. - KEYBOARD 1 IS TACET THROUGHOUT

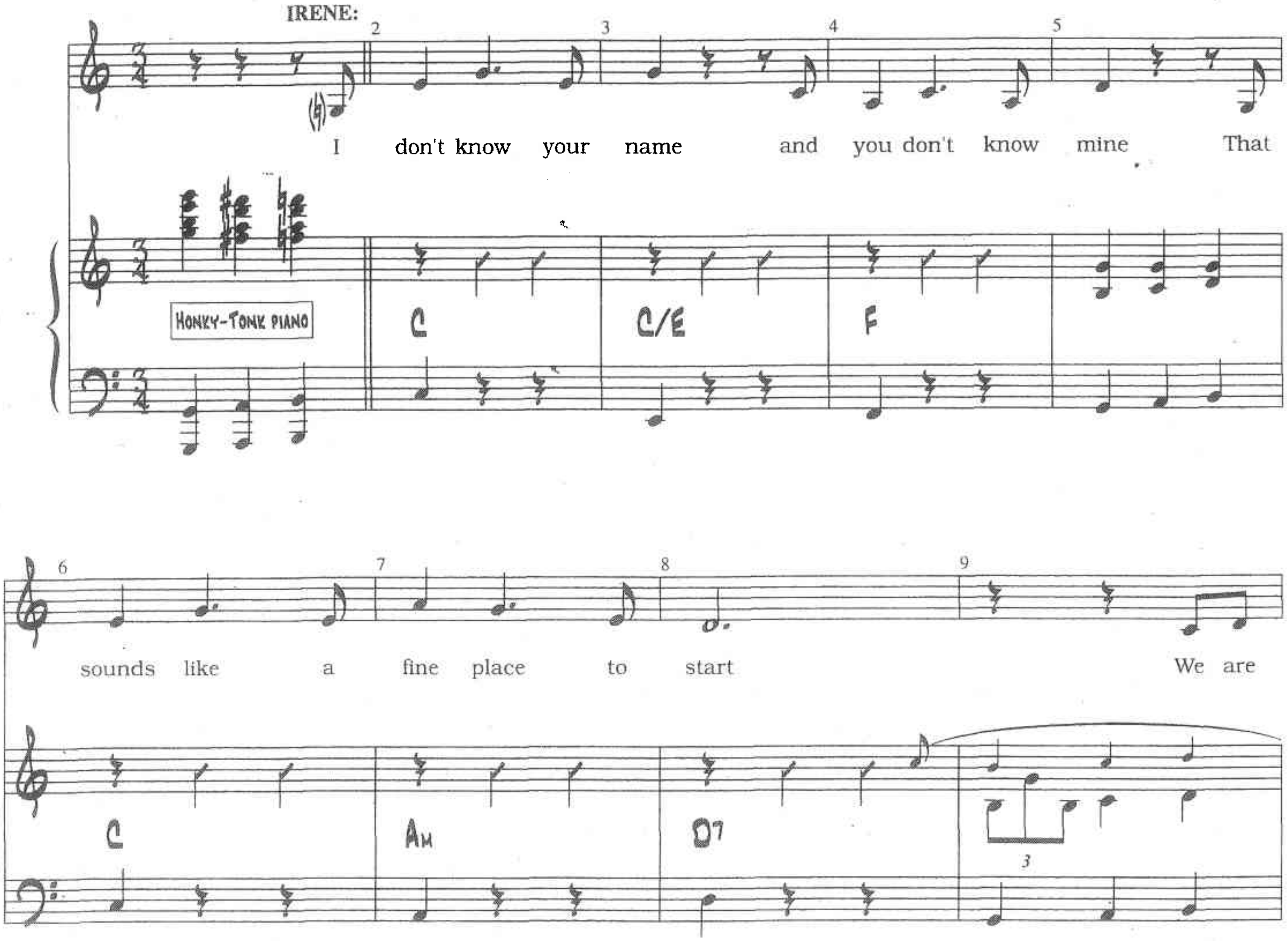

(SAFETY VAMP)
(GTR SOLO)
IRENE:
1
2
3
4
I
ff (GTR SOLO)
5
6
7
8
don't know your name___ and you don't know mine___ That
9
10
11
12
sounds like a fine place to start We are

No. 10 LET'S MAKE BELIEVE WE'RE IN LOVE

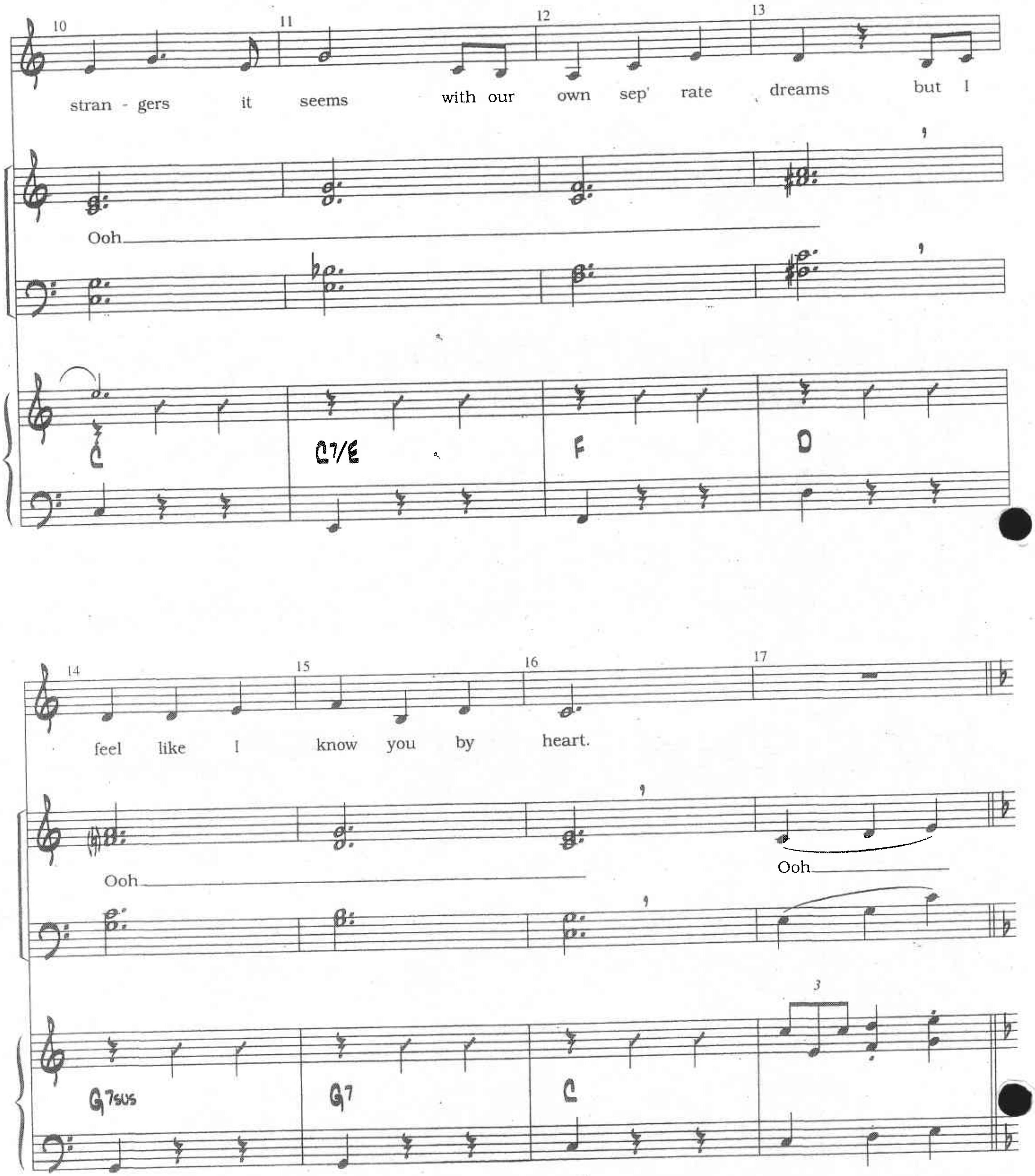
(ALTERNATE)

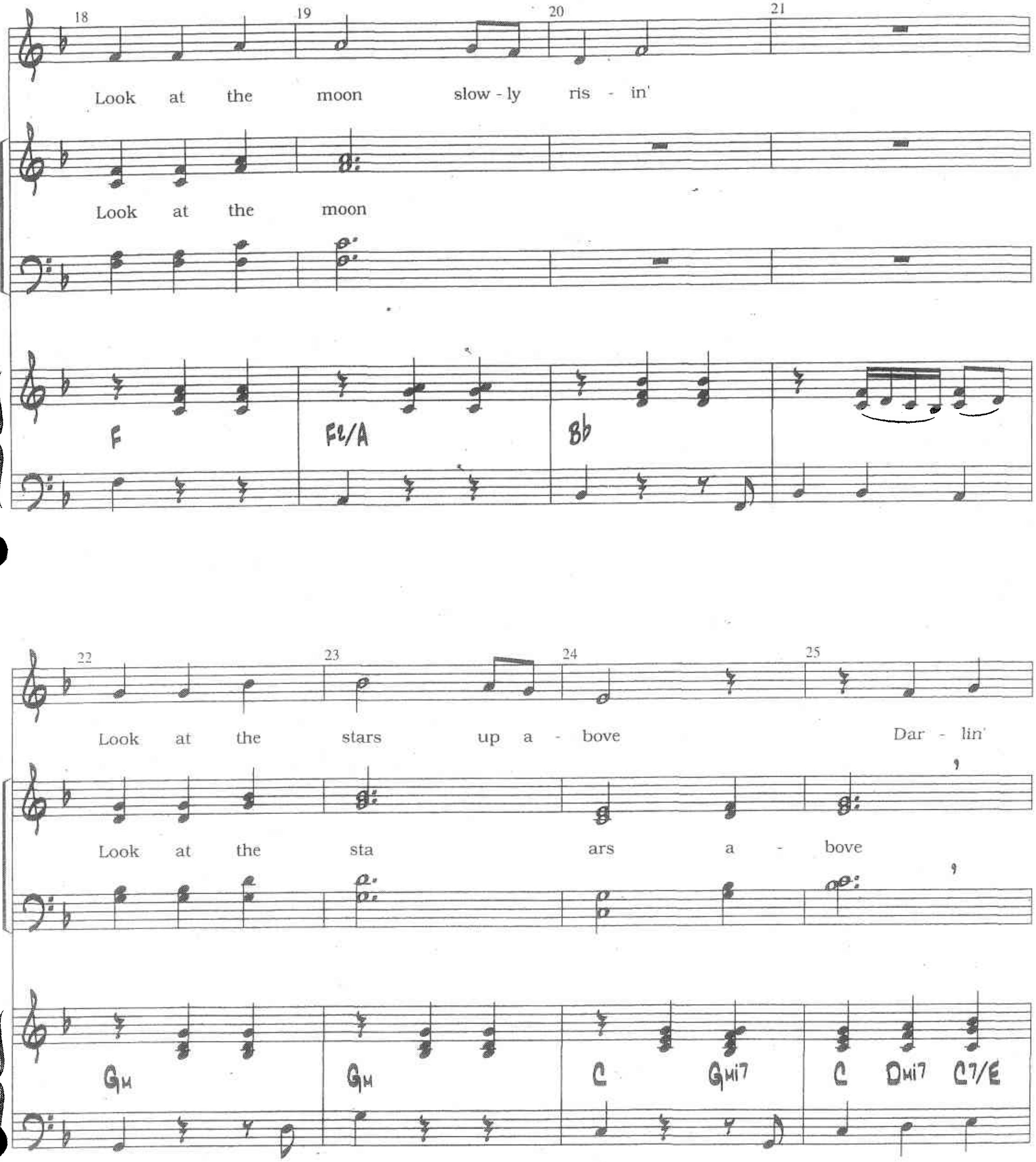
(3/4 VERSION)

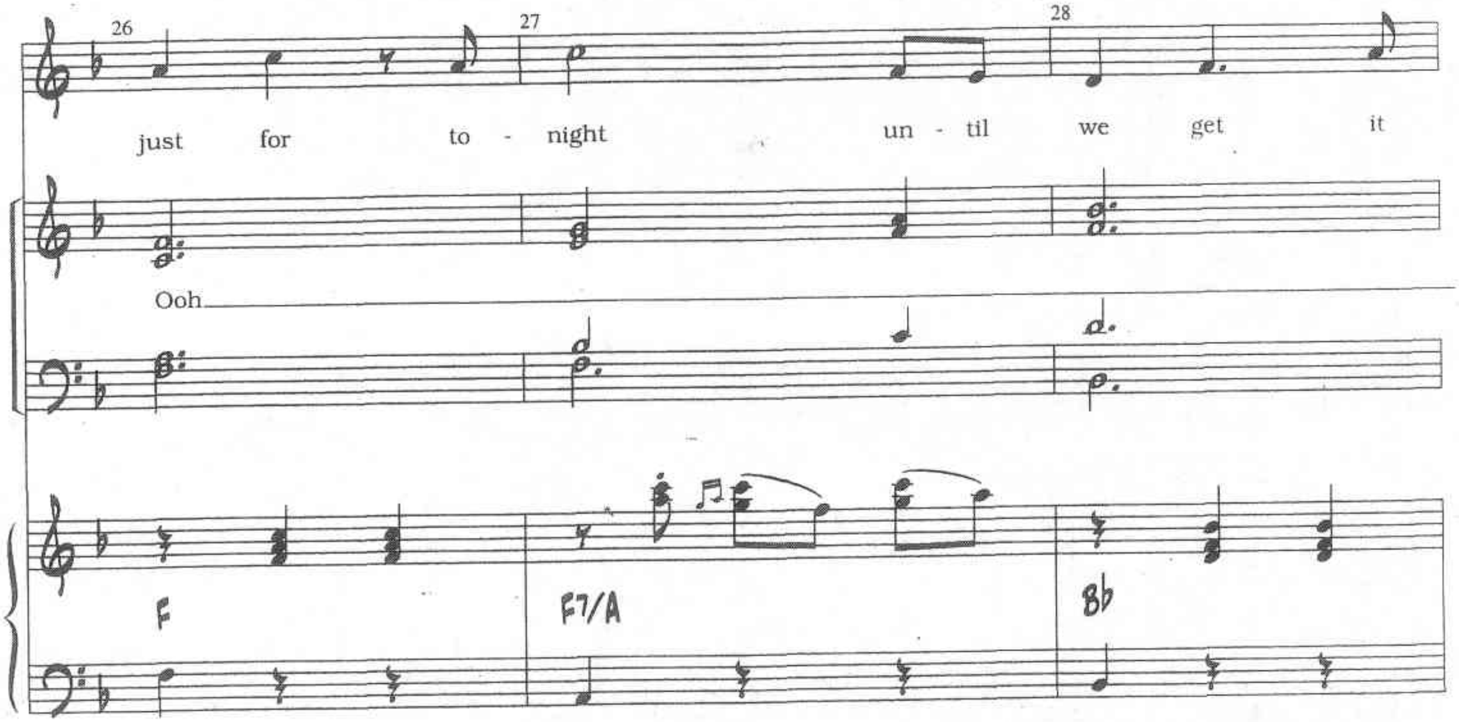
Need Vamp

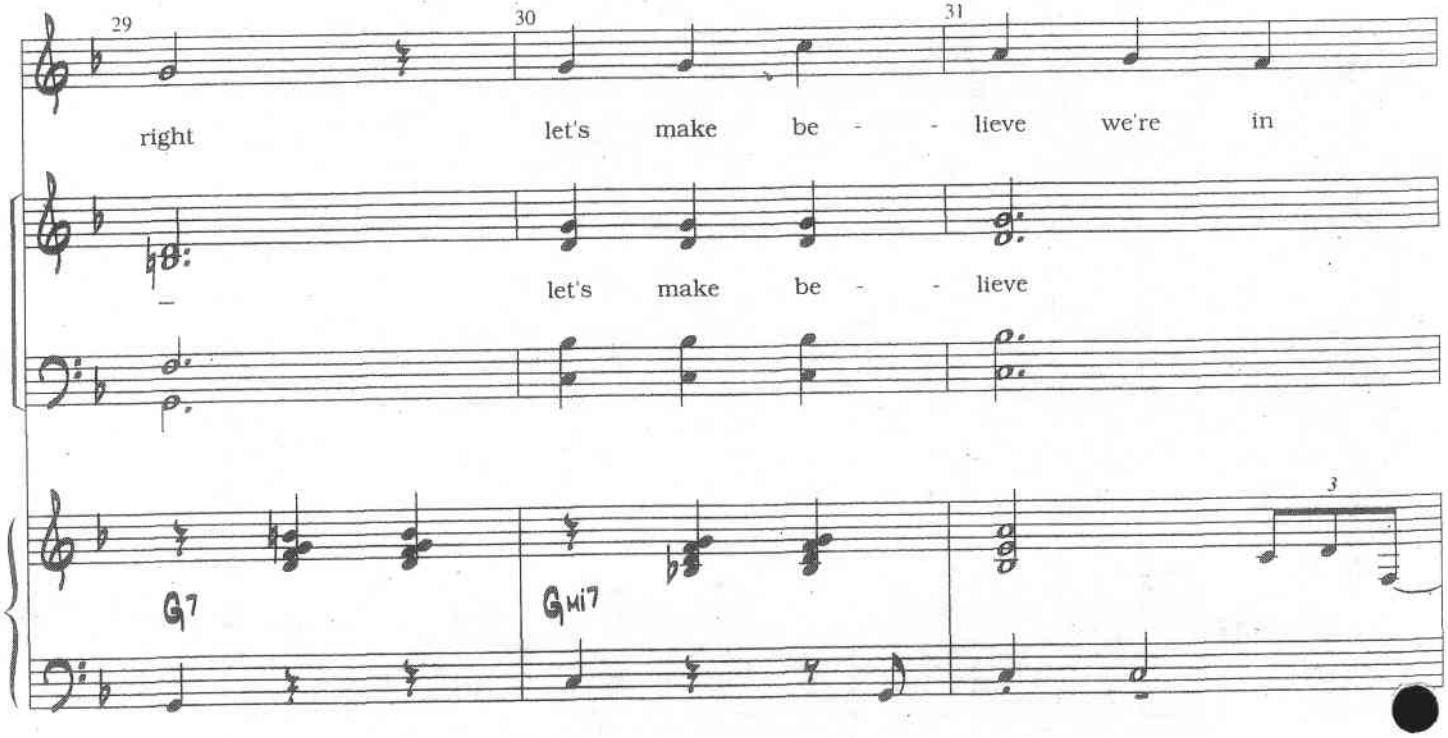

IRENE:
2
3
4
5
I don't know your name and you don't know mine That
HONKY-TONK PIANO
C
C/E
F
6
7
8
9
sounds like a fine place to start We are
C
AM
D7
3

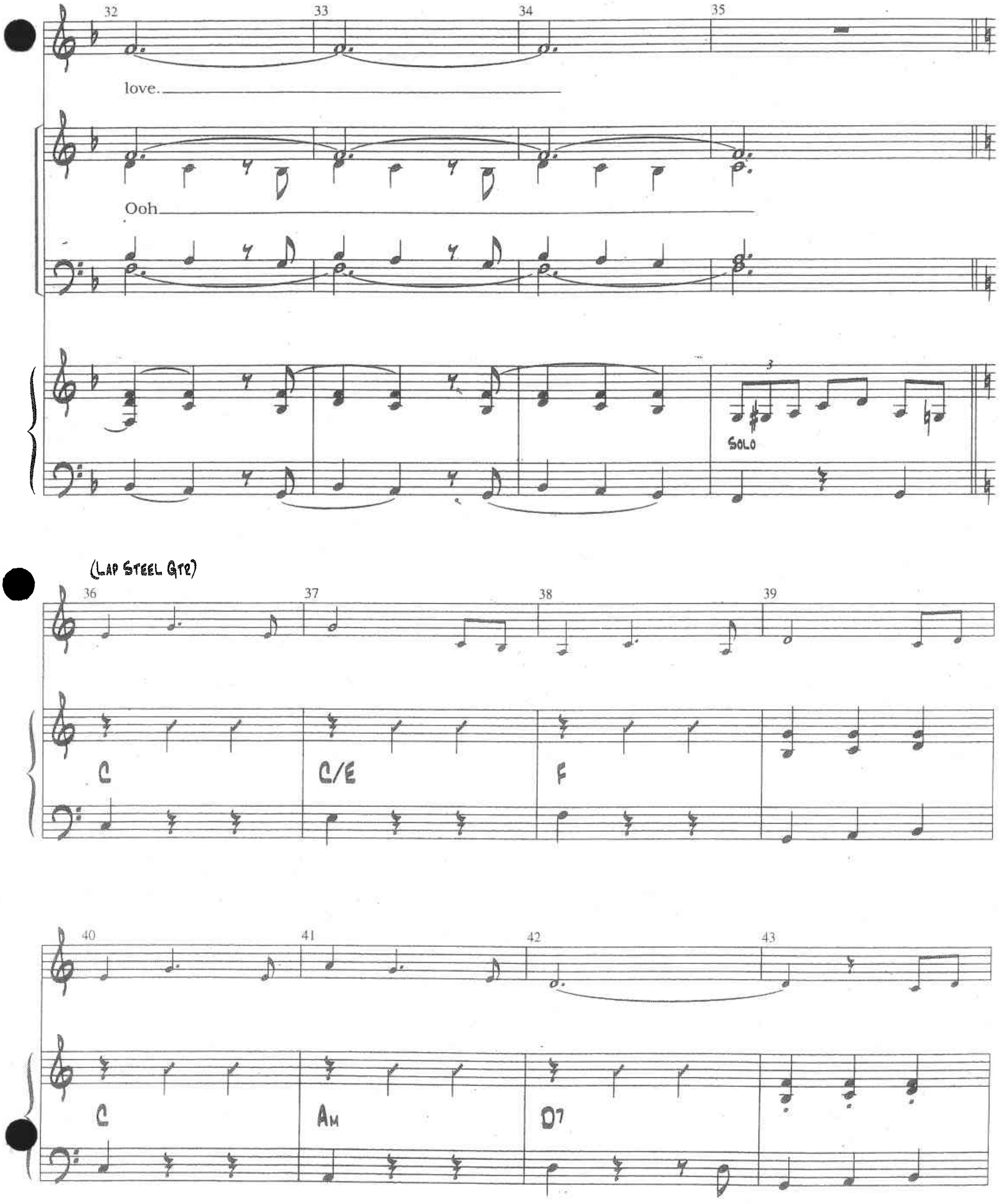
V.S. ↗

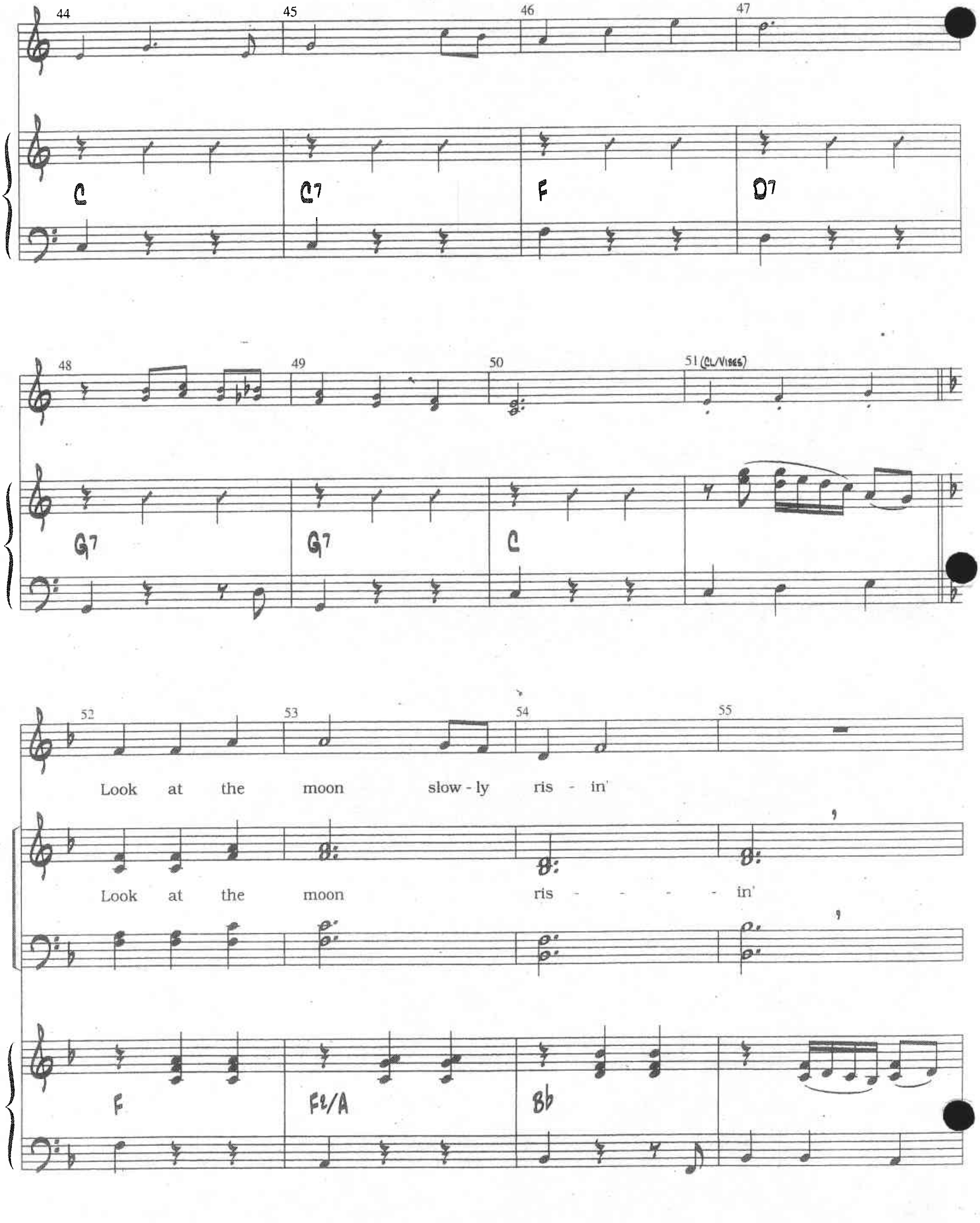

10
11
12
13
strangers it seems with our own sep' rate dreams but I
Ooh
C
C7/E
F
D
14
15
16
17
feel like I know you by heart.
Ooh
Ooh
3
G7sus
G7
C

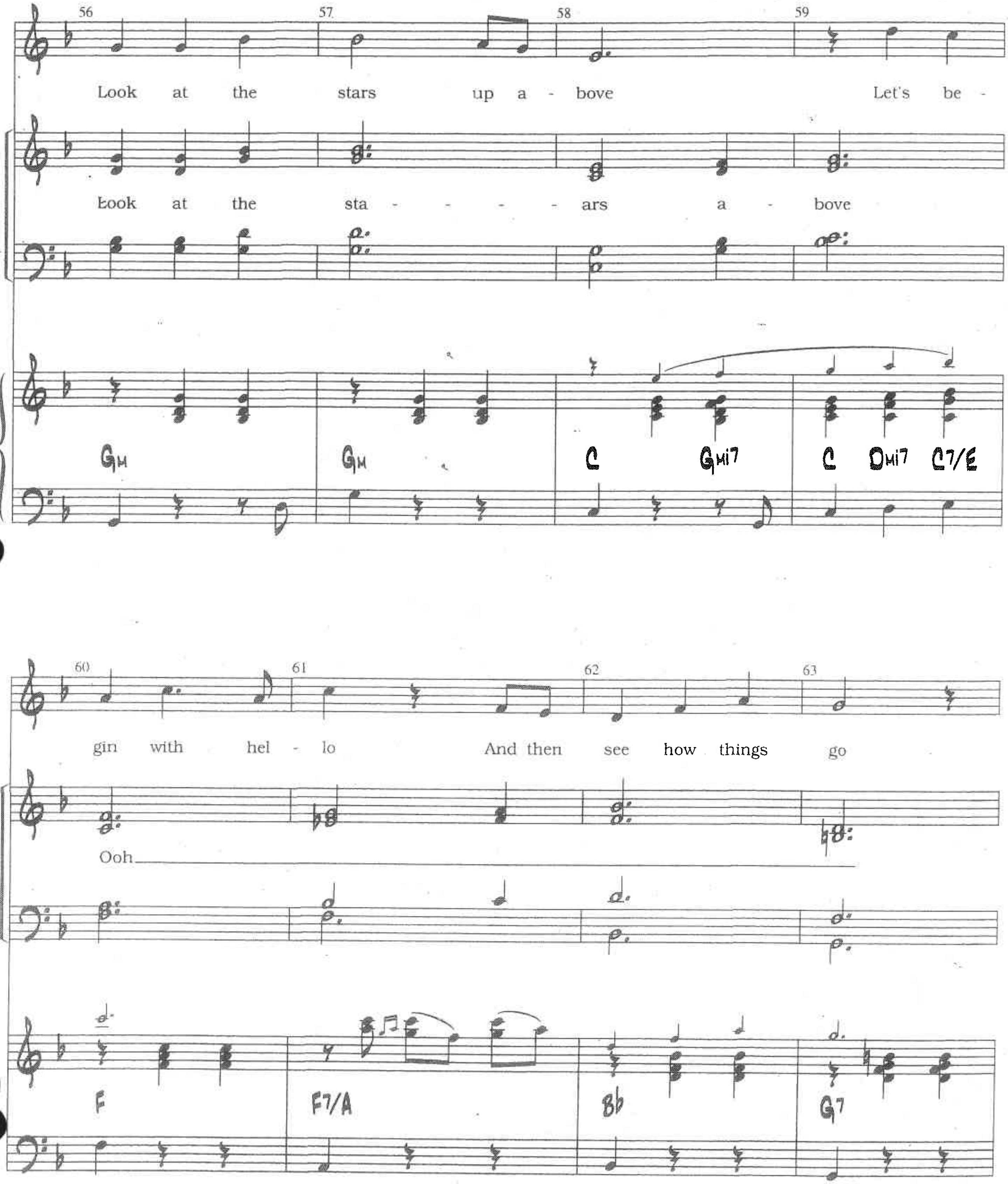

18
19
20
21
Look at the moon slow - ly ris - in'
Look at the moon
F
F2/A
Bb
22
23
24
25
Look at the stars up a - bove Dar - lin'
Look at the sta ars a - bove
Gm
Gm
C
Gmi7
C
Dmi7
C7/E

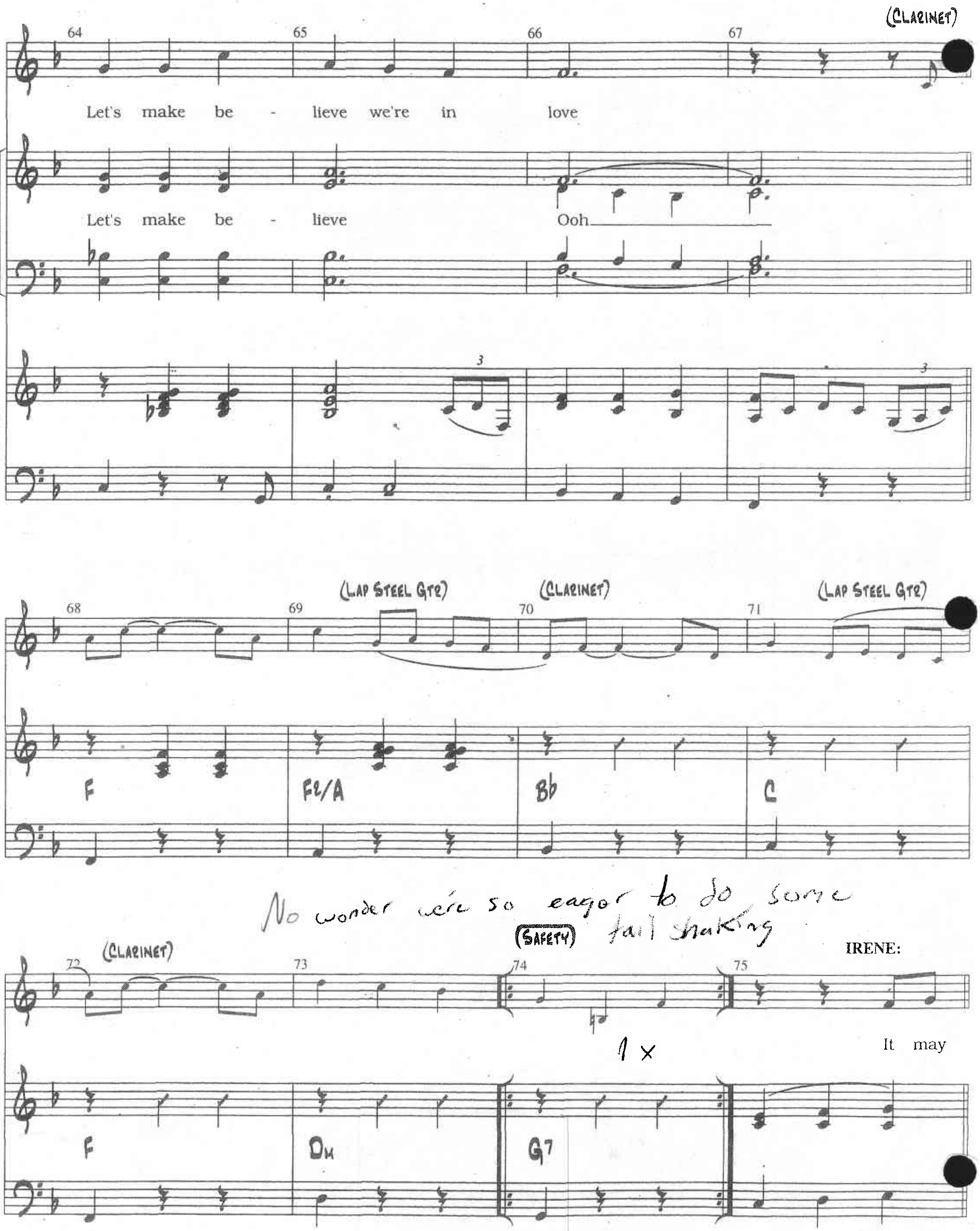

26
27
28
just for to - night un - til we get it
Ooh
F
F7/A
Bb

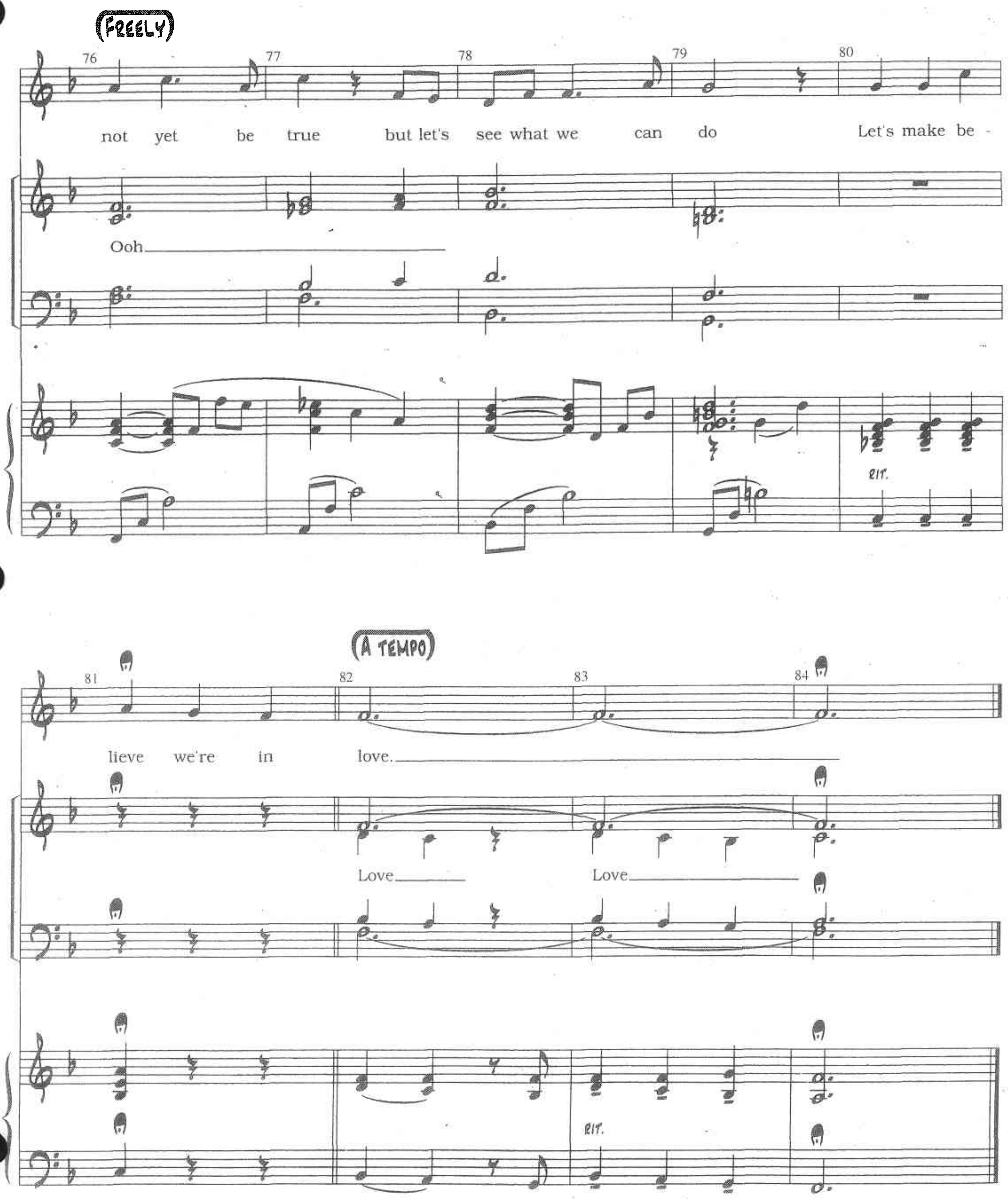

29
30
31
right let's make be - - lieve we're in
let's make be - - lieve
G7
Gmi7
3

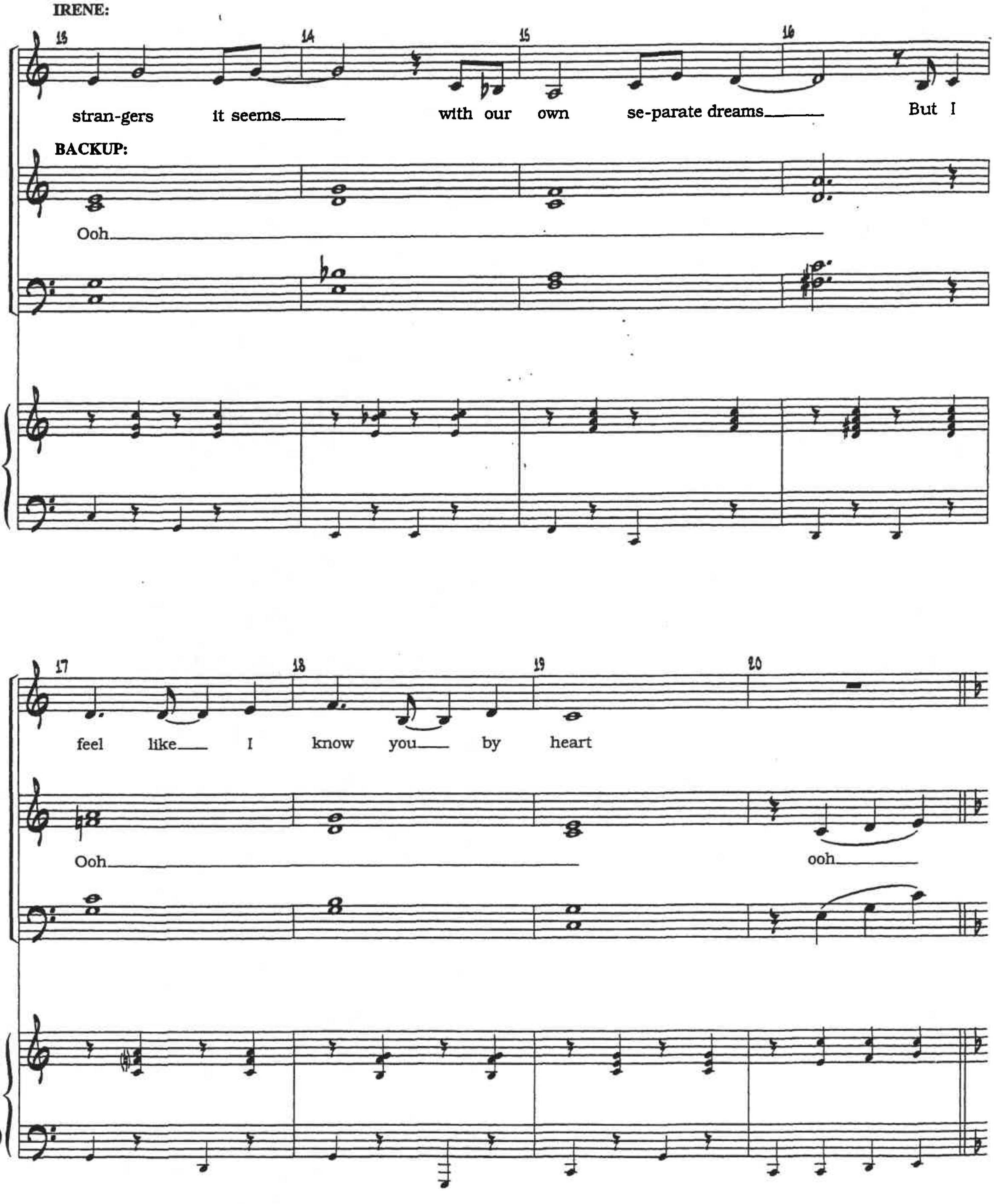

32
33
34
35
love.
Ooh
SOLO
(Lap Steel Gtr)
36
37
38
39
C
C/E
F
40
41
42
43
C
Am
D7

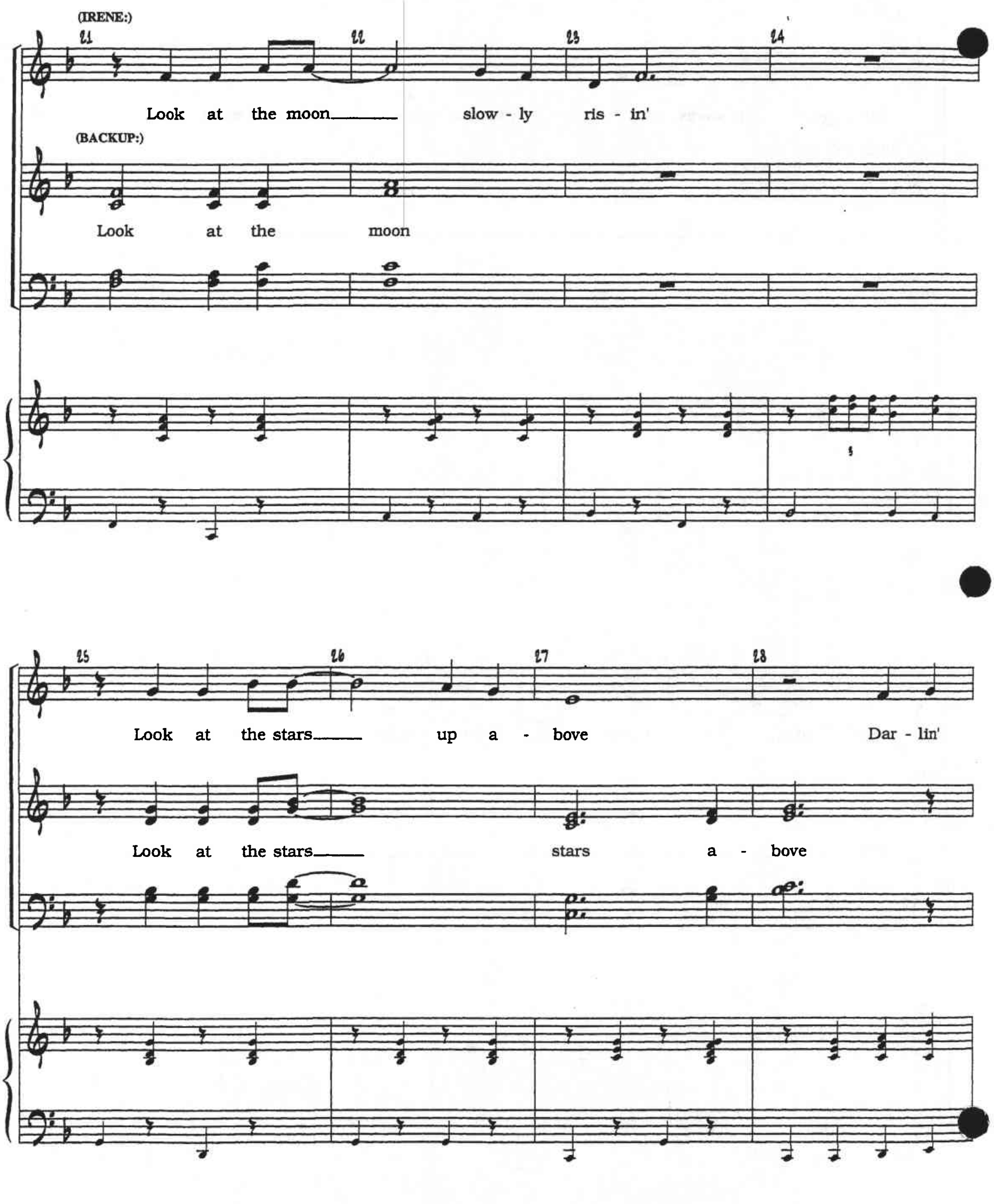

44
45
46
47
C
C7
F
D7
48
49
50
51 (CL/Vibes)
G7
G7
C
52
53
54
55
Look at the moon slow - ly ris - in'
Look at the moon ris - - - - - in'
F
F2/A
Bb

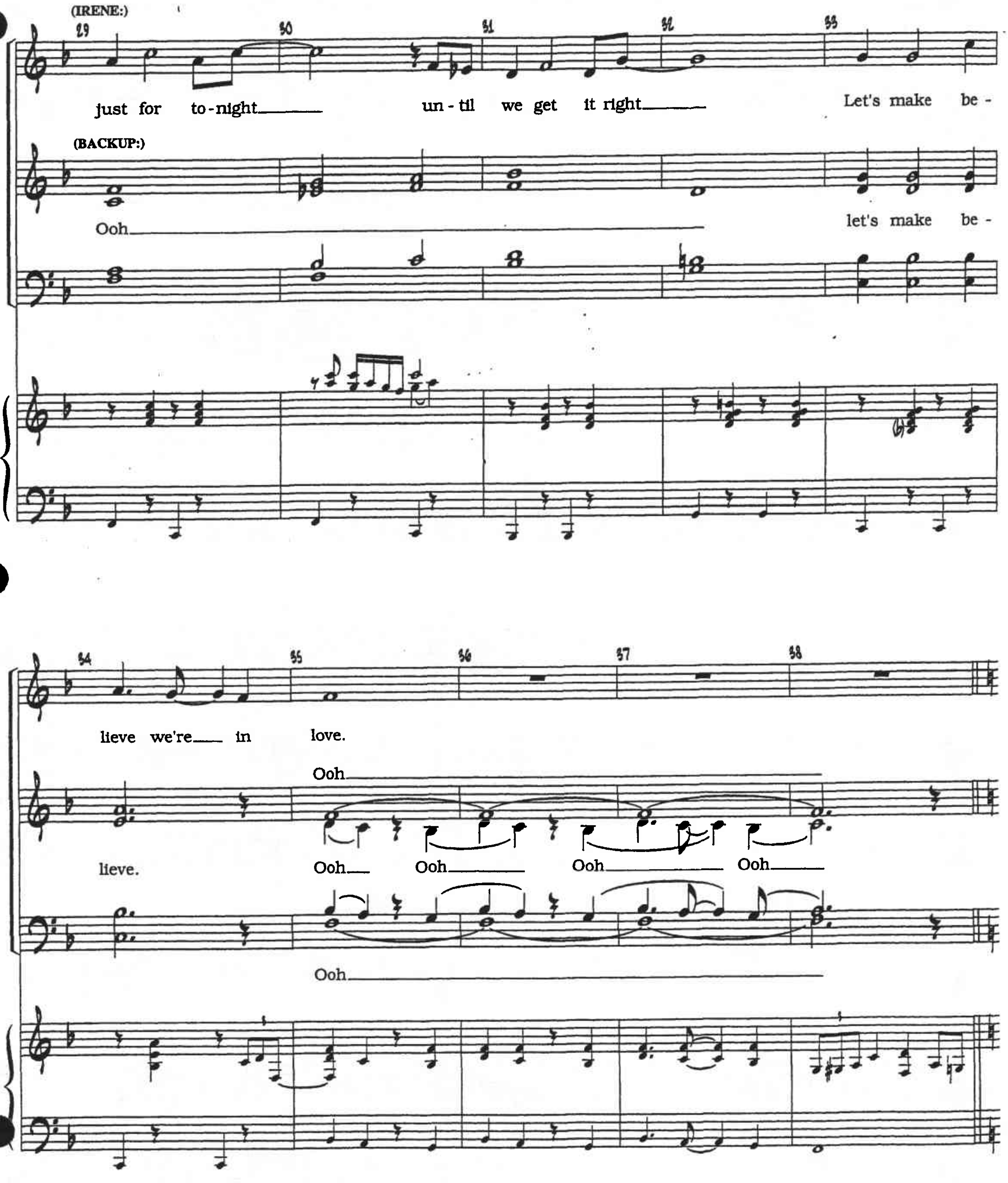

56
57
58
59
Look at the stars up a - bove
Let's be -
Look at the sta - - - - ars a - bove
Gm
Gm
C
Gmi7
C
Dmi7
C7/E
60
61
62
63
gin with hel - lo
And then see how things go
Ooh
F
F7/A
Bb
G7


(CLARINET)
64
65
66
67
Let's make be - lieve we're in love
Let's make be - lieve Ooh
3
3
(LAP STEEL GTR)
(CLARINET)
(LAP STEEL GTR)
68
69
70
71
F
F2/A
Bb
C
No wonder we're so eager to do some
(SAFETY) tail shaking
IRENE:
(CLARINET)
72
73
74
75
1 x
It may
F
Dm
G7

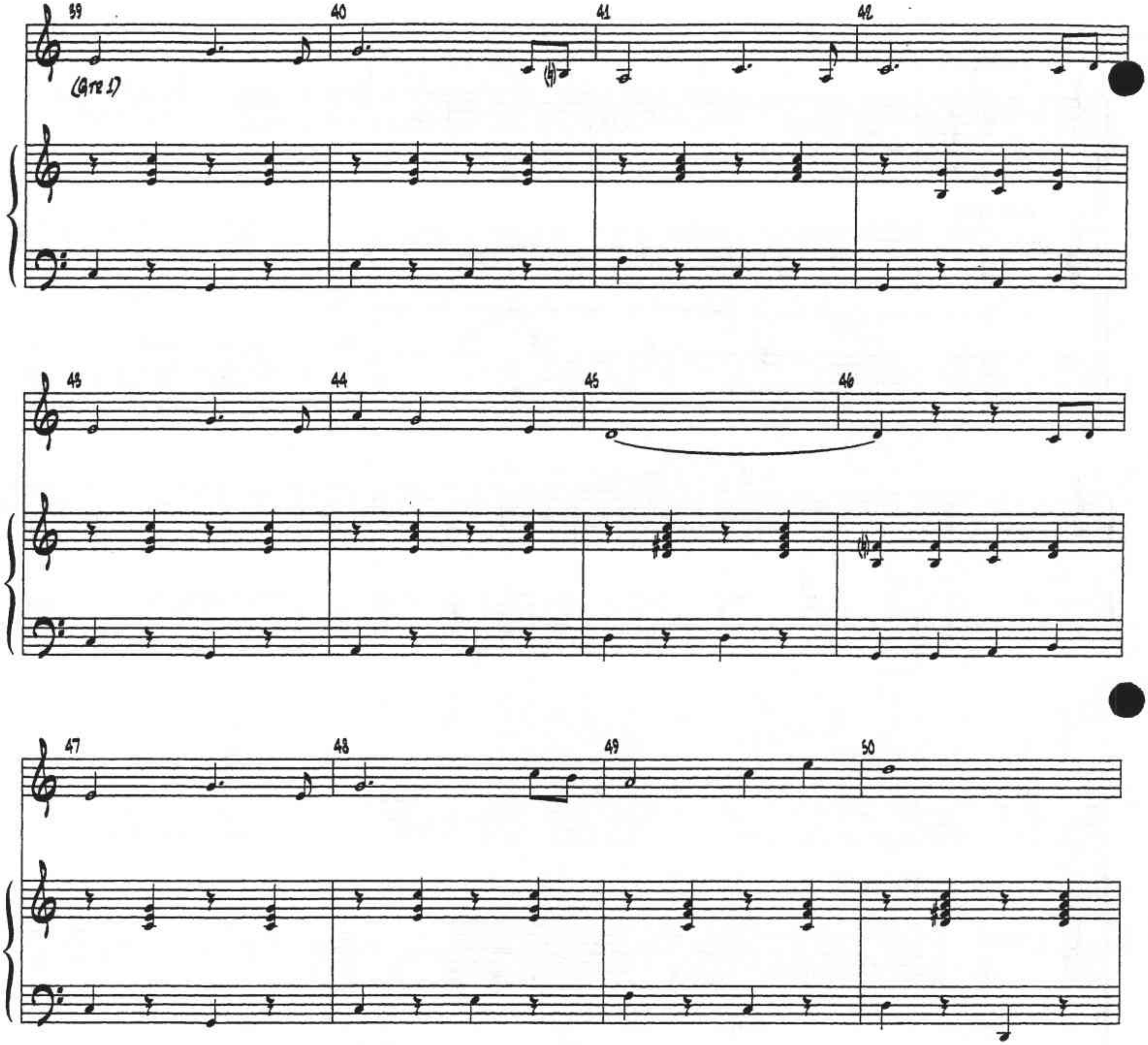

(Freely)
76
77
78
79
80
not yet be true but let's see what we can do Let's make be -
Ooh
rit.
(A tempo)
81
82
83
84
lieve we're in love.
Love
Love
rit.


IRENE:
13
14
15
16
stran-gers it seems with our own se-parate dreams But I
BACKUP:
Ooh
17
18
19
20
feel like I know you by heart
Ooh
ooh

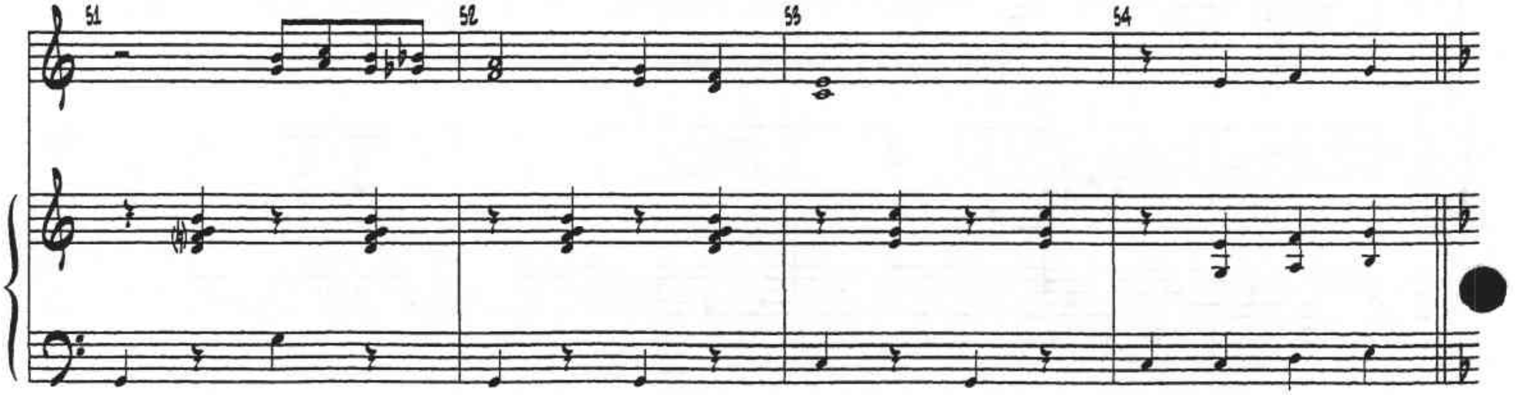

(IRENE:)
Look at the moon slow - ly ris - in'
(BACKUP:)
Look at the moon
Look at the stars up a - bove Dar - lin'
Look at the stars stars a - bove

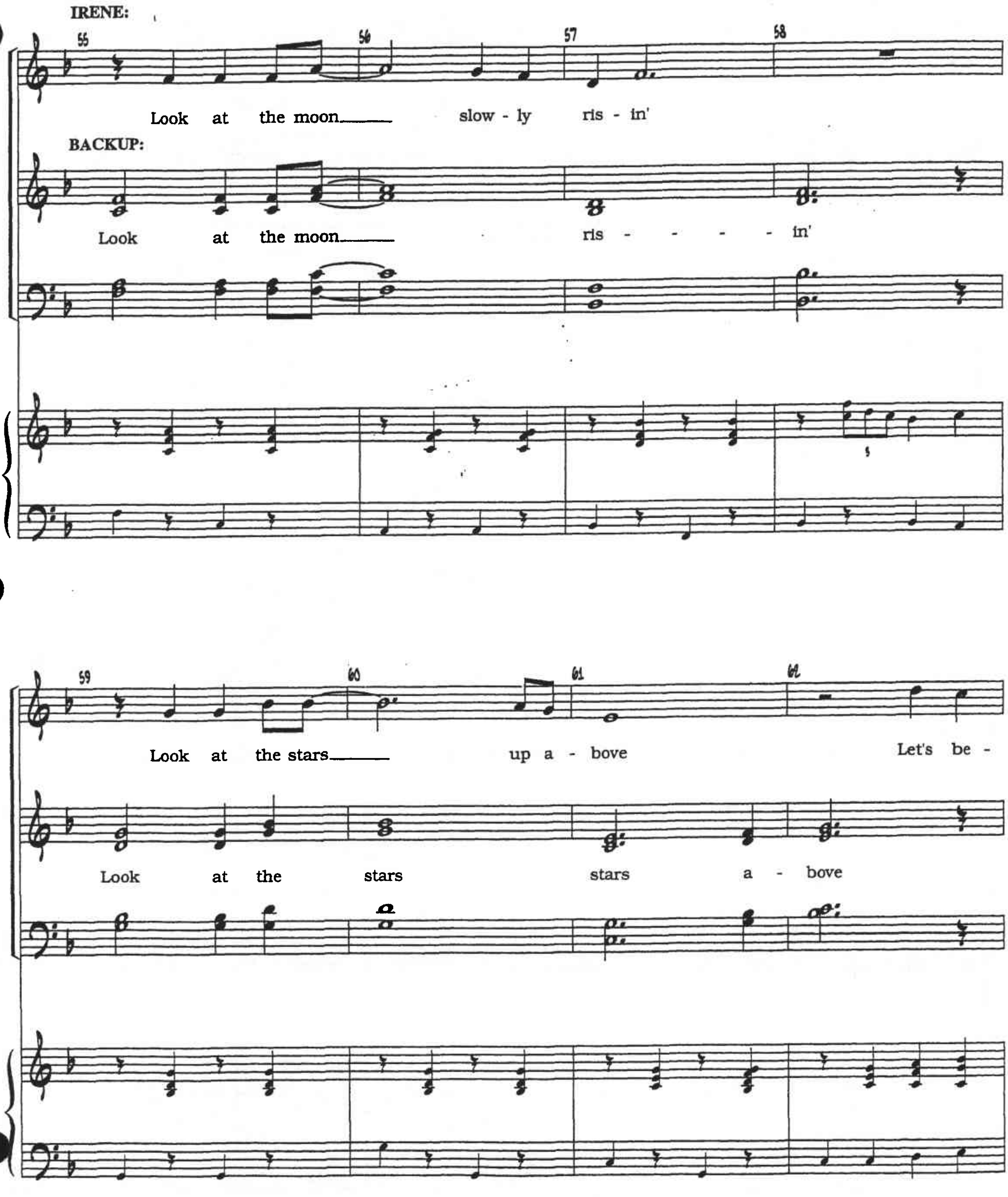

(IRENE:)
29
30
31
32
33
just for to-night un-til we get it right Let's make be-
(BACKUP:)
Ooh let's make be-
34
35
36
37
38
lieve we're in love.
Ooh
lieve.
Ooh Ooh Ooh Ooh
Ooh

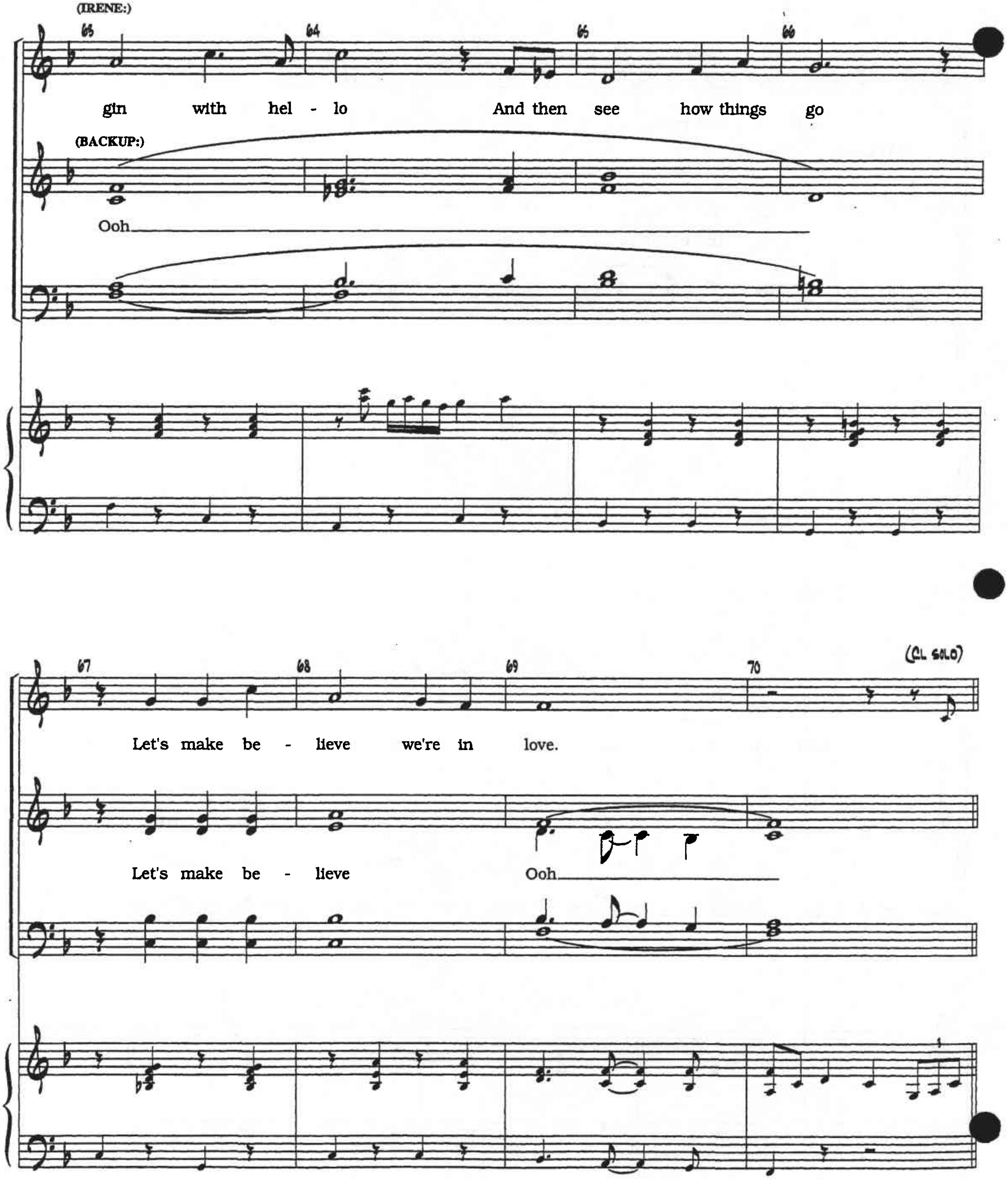
[*Dialogue*]

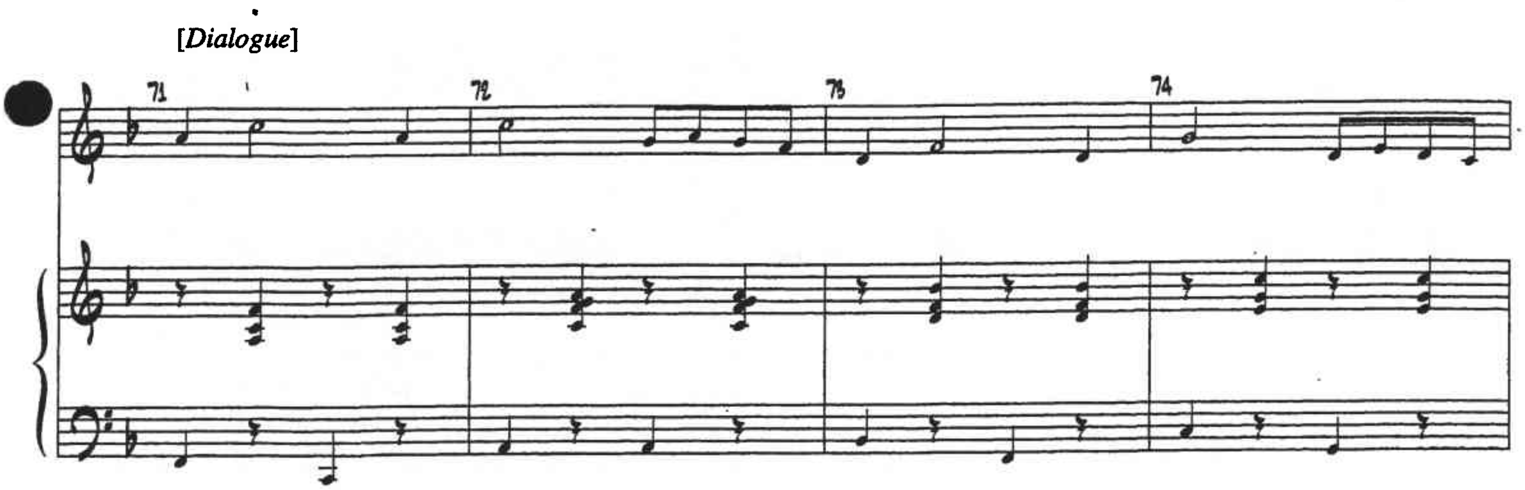

39
(Qtr 1)
40
41
42
43
44
45
46
47
48
49
50

WILLARD:
First thing I wanna do is find us a place to sit down.

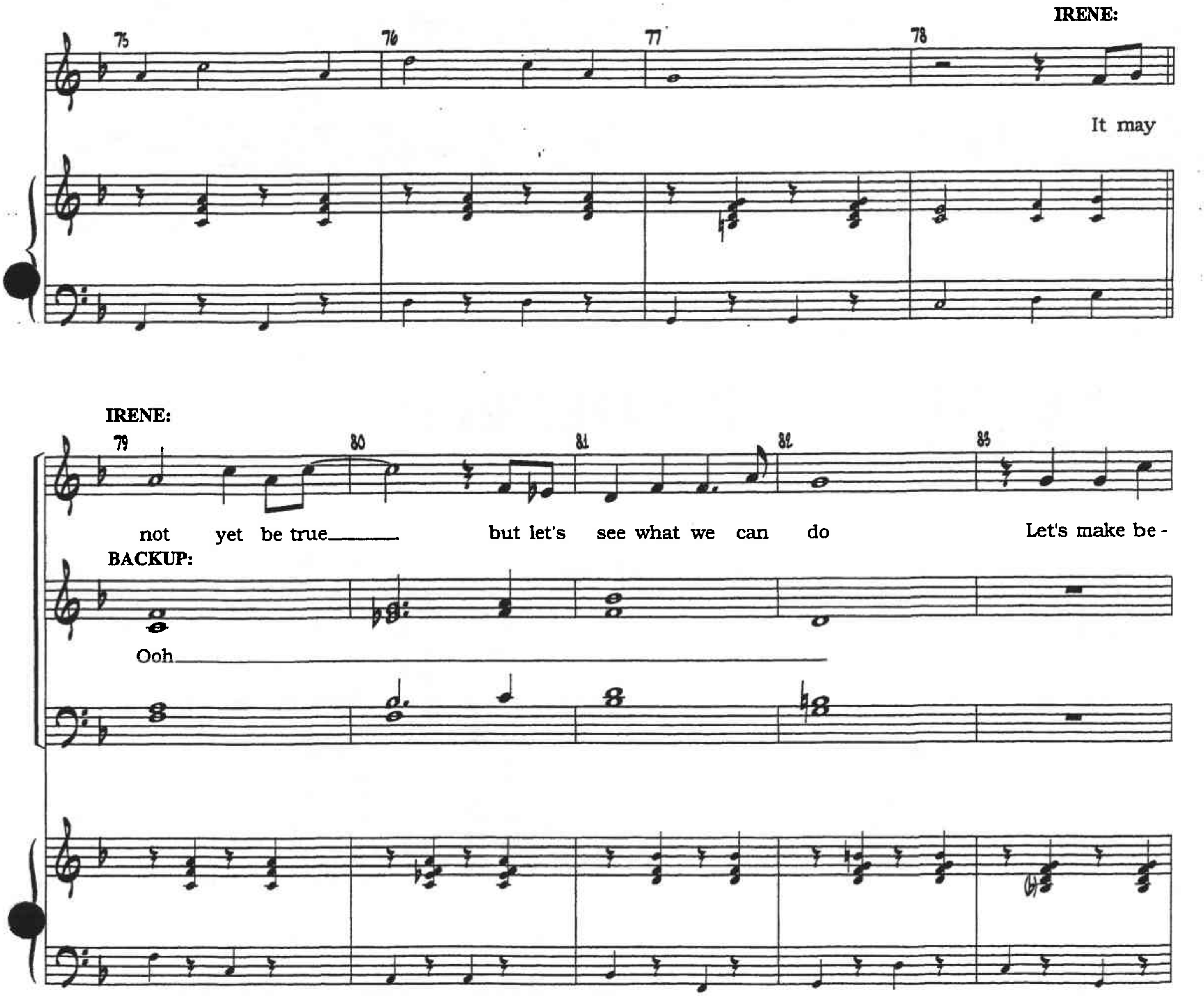


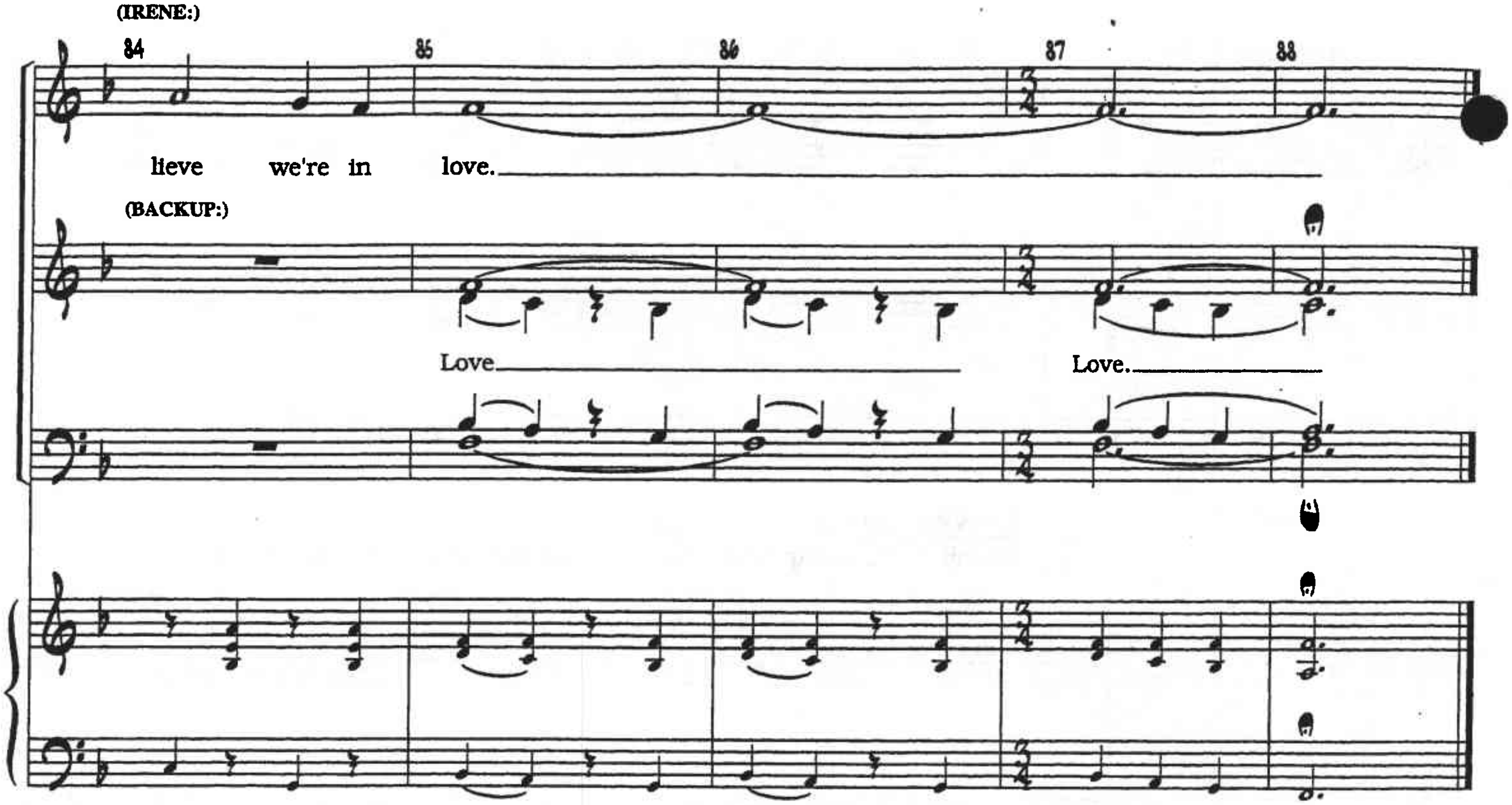

IRENE:
55
56
57
58
Look at the moon slow - ly ris - in'
BACKUP:
Look at the moon ris - - - - in'
59
60
61
62
Look at the stars up a - bove Let's be -
Look at the stars stars a - bove


(IRENE:)
63
64
65
66
gin with hel - lo And then see how things go
(BACKUP:)
Ooh
67
68
69
70
(CL SOLO)
Let's make be - lieve we're in love.
Let's make be - lieve
Ooh


[Dialogue]
71
72
73
74

COWBOY BOB:
No shit! Well, darling, no wonder you're so eager to do a little tail-shaking.


IRENE:
75
76
77
78
It may
IRENE:
79
80
81
82
83
not yet be true___ but let's see what we can do Let's make be-
BACKUP:
Ooh___

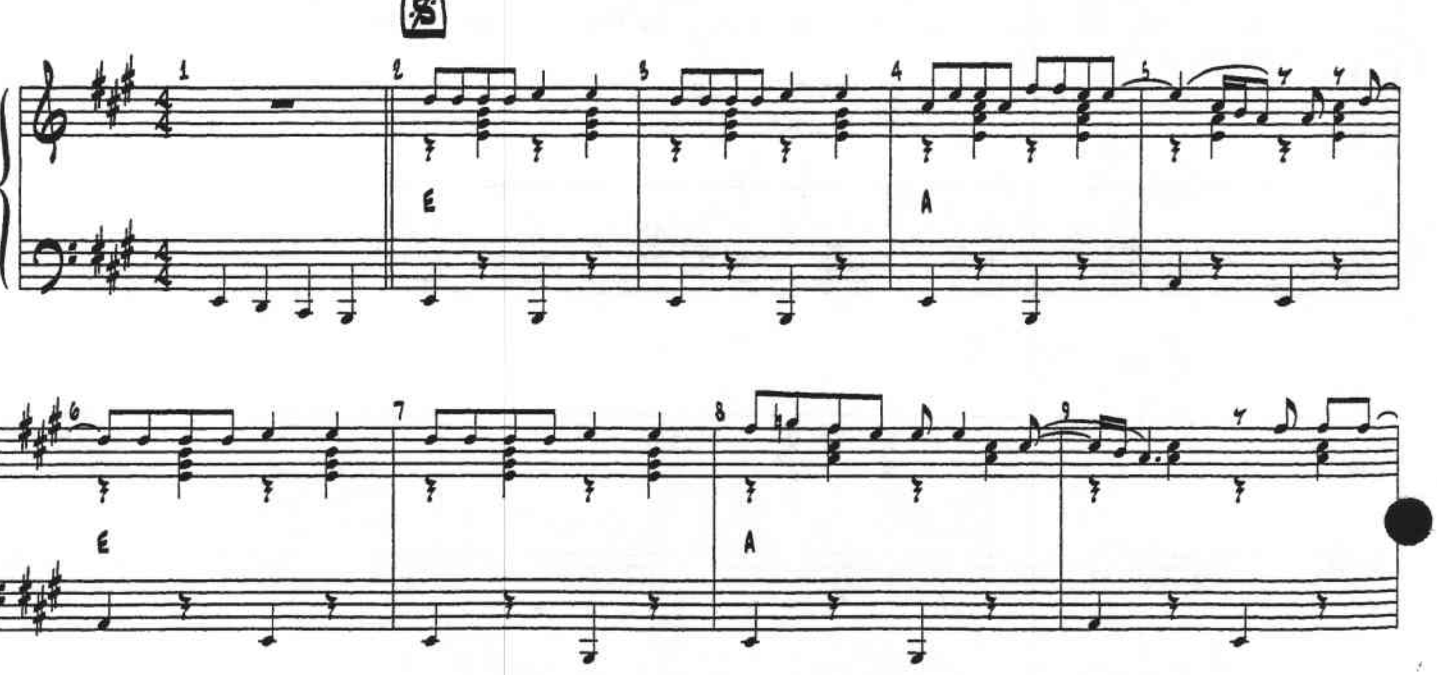

(IRENE:)
84
85
86
87
88
lieve we're in love.
(BACKUP:)
Love.
Love.

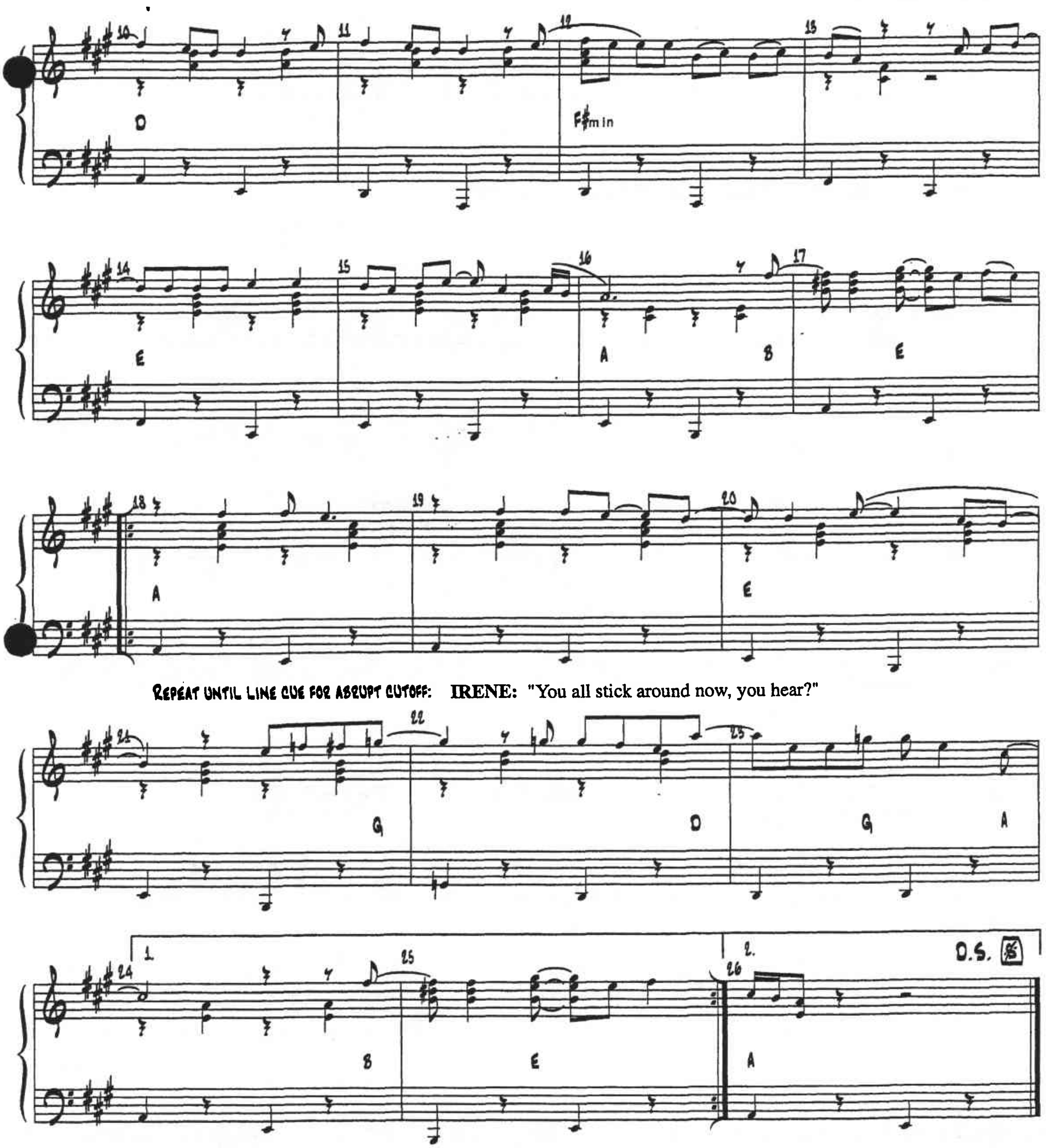
(APPLAUSE SEGUE)

KEYBOARD 1 - CONDUCTOR

FOOTLOOSE

No. 10A UNDERSCORE

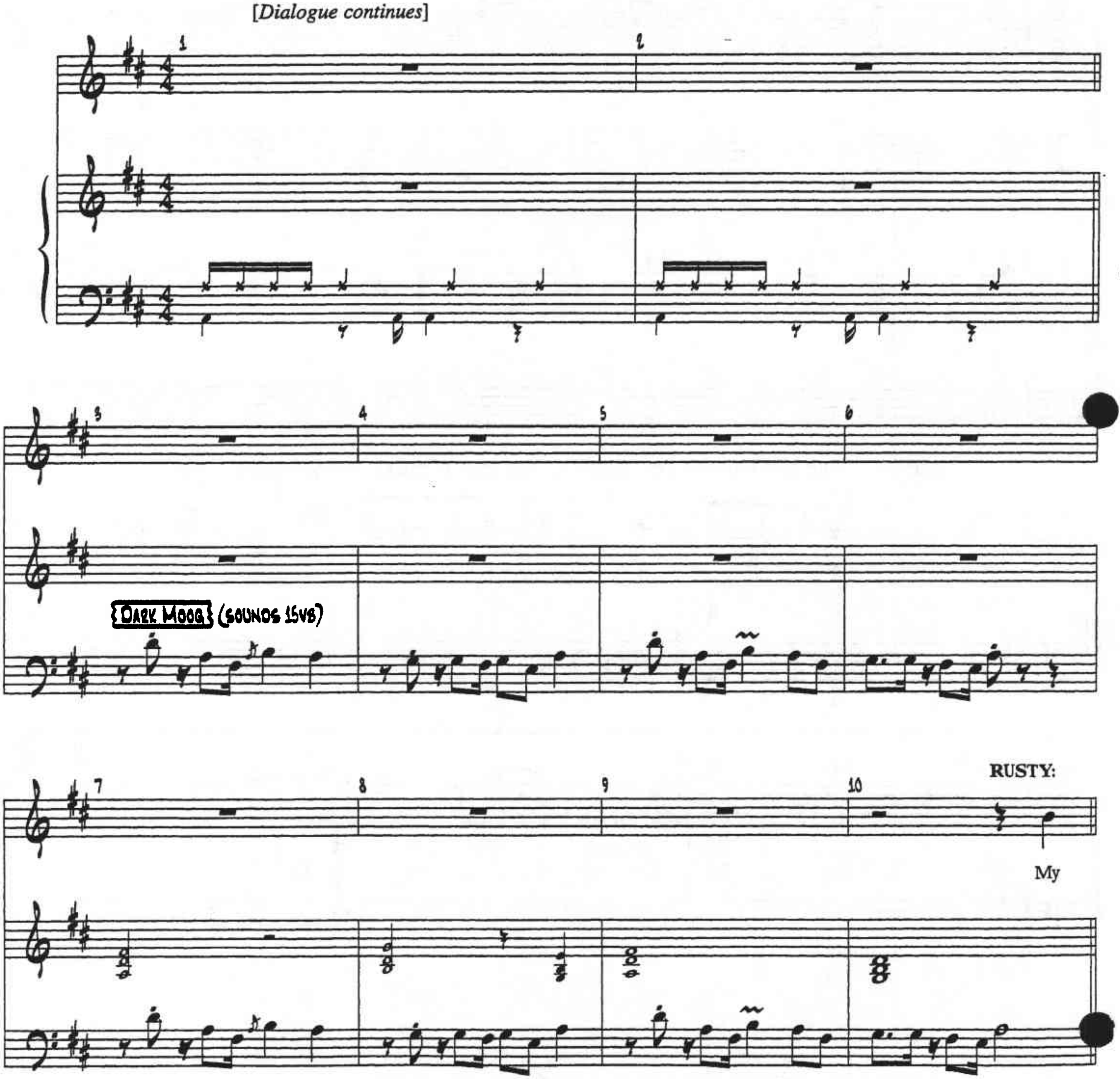

1
2
3
4
5
E
A
6
7
8
9
E
A

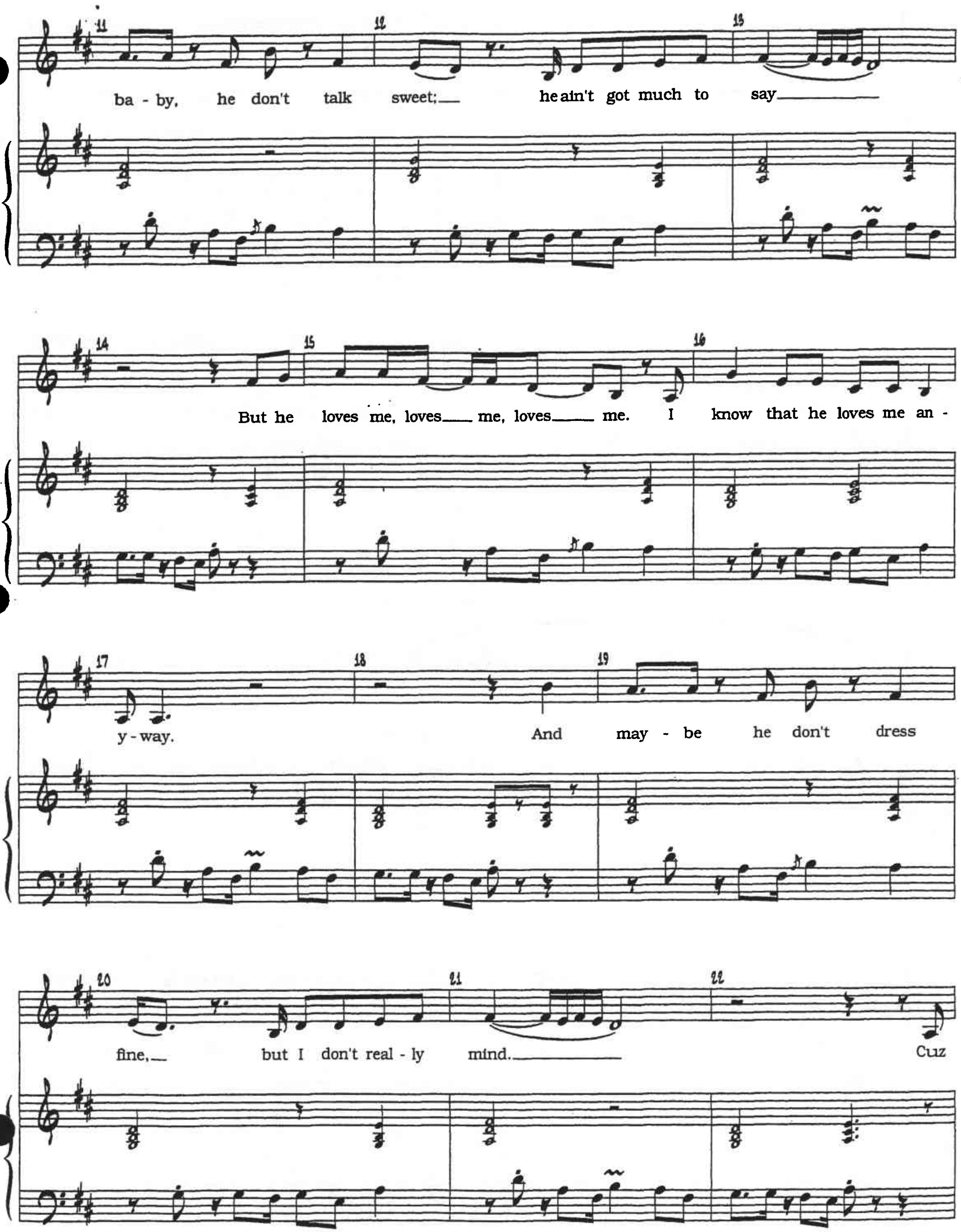

D
F#min
E
A
B
E
A
E
G
D
G
A
1.
B
E
2.
A
D.S. 𝄋

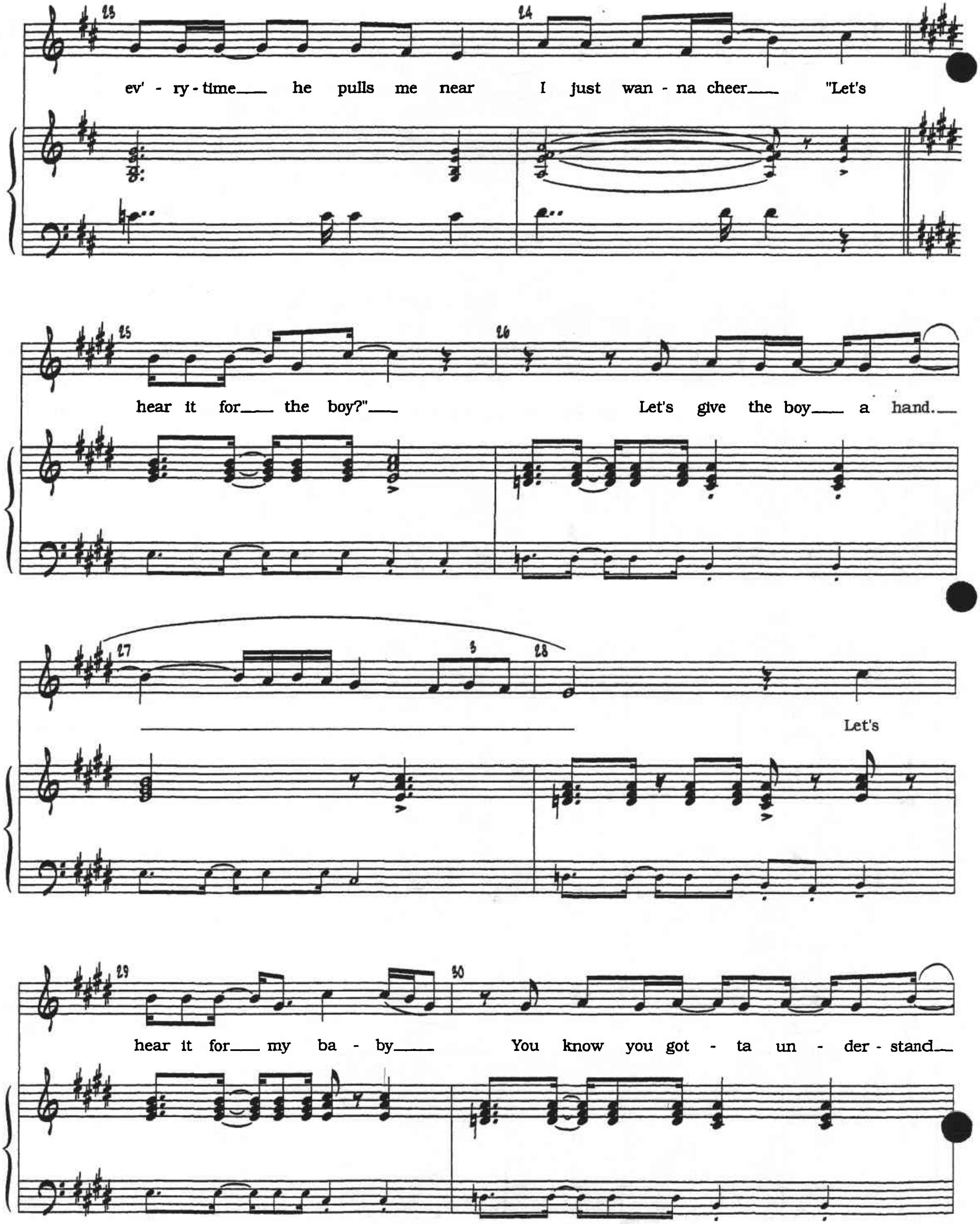
REPEAT UNTIL LINE CUE FOR ABRUPT CUTOFF: **IRENE:** "You all stick around now, you hear?"

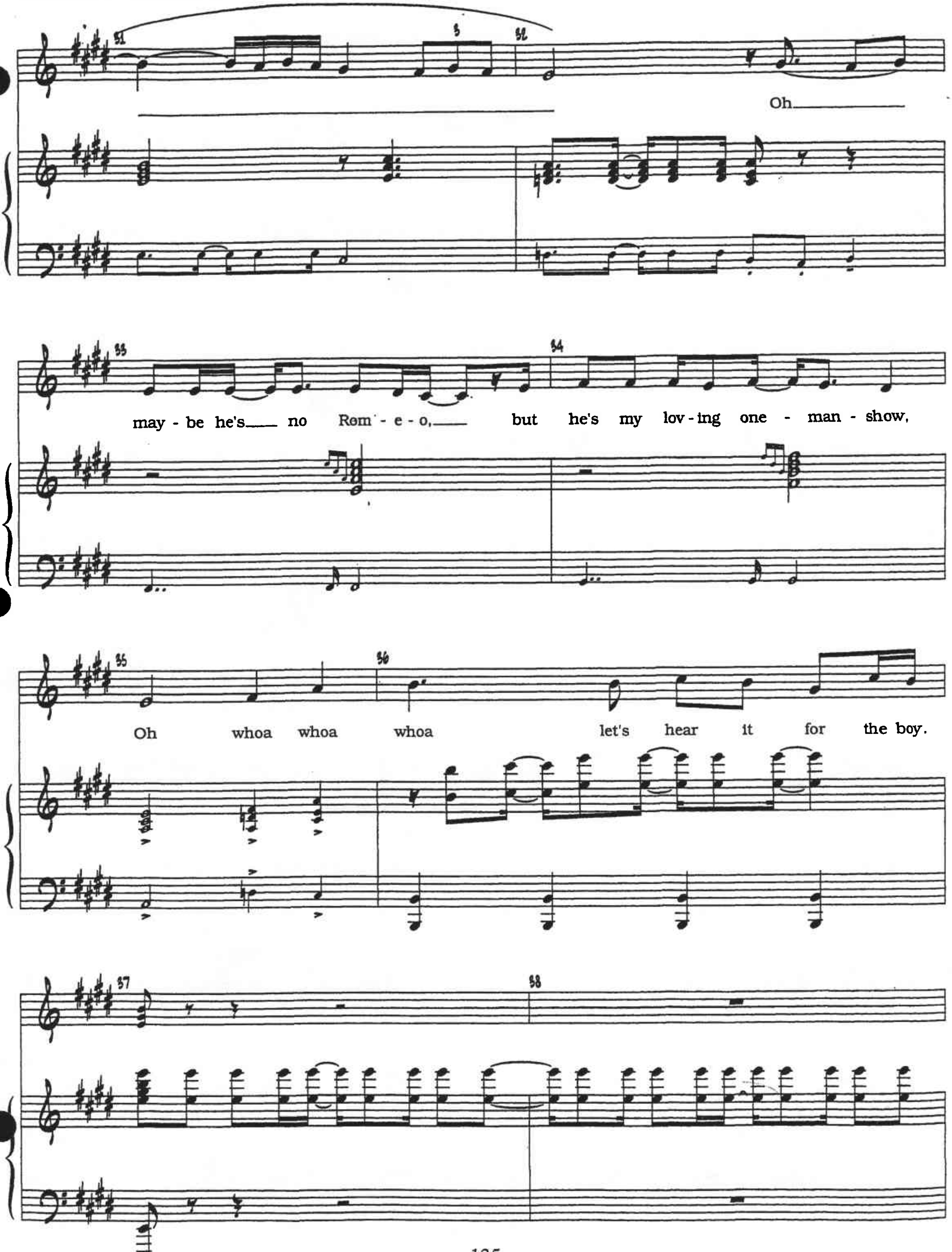
No. 11 Let's Hear It For The Boy

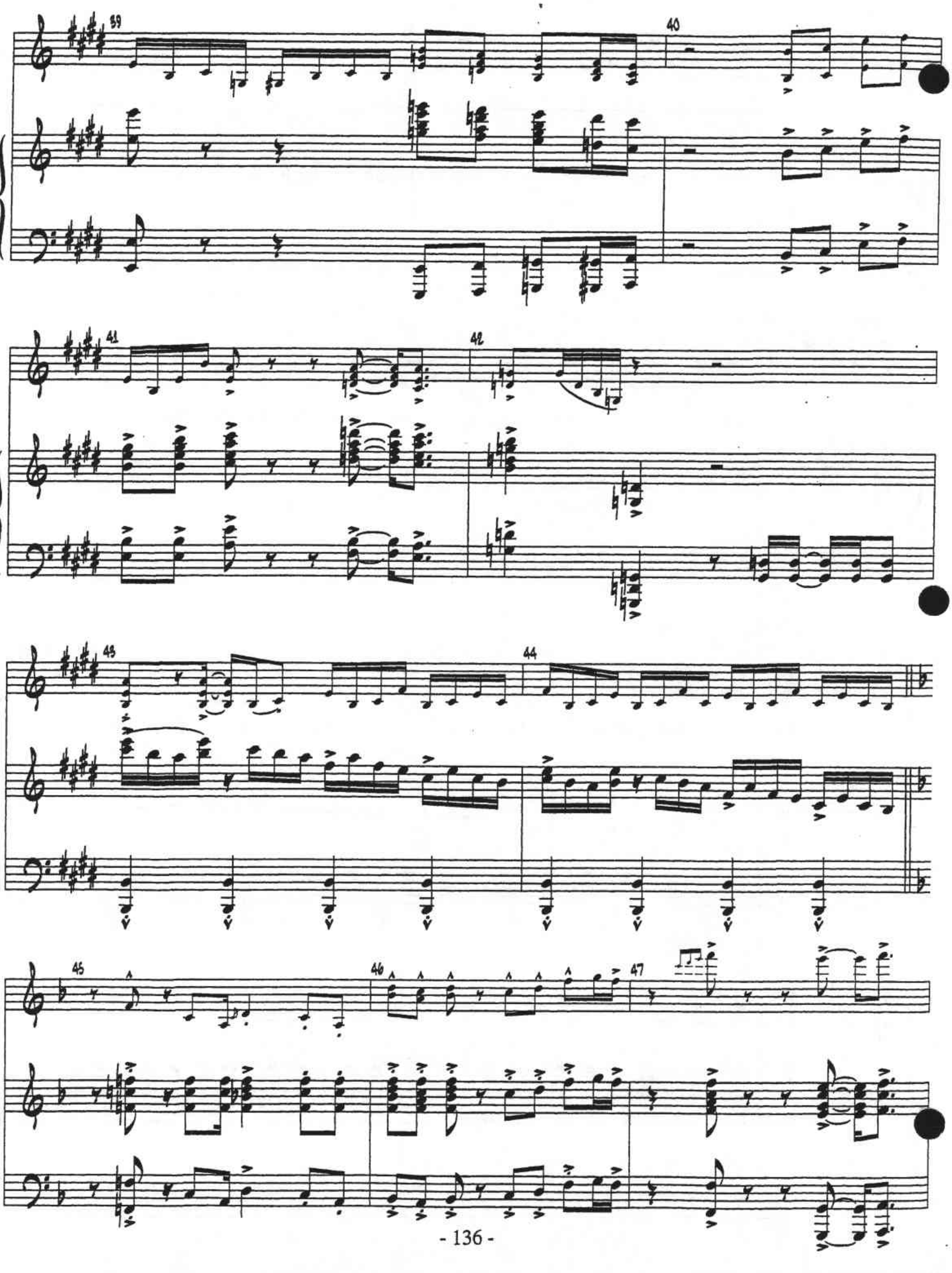
cue:
COWBOY: "Hey, fellas! Whaddaya say we push 'im in the pool!"

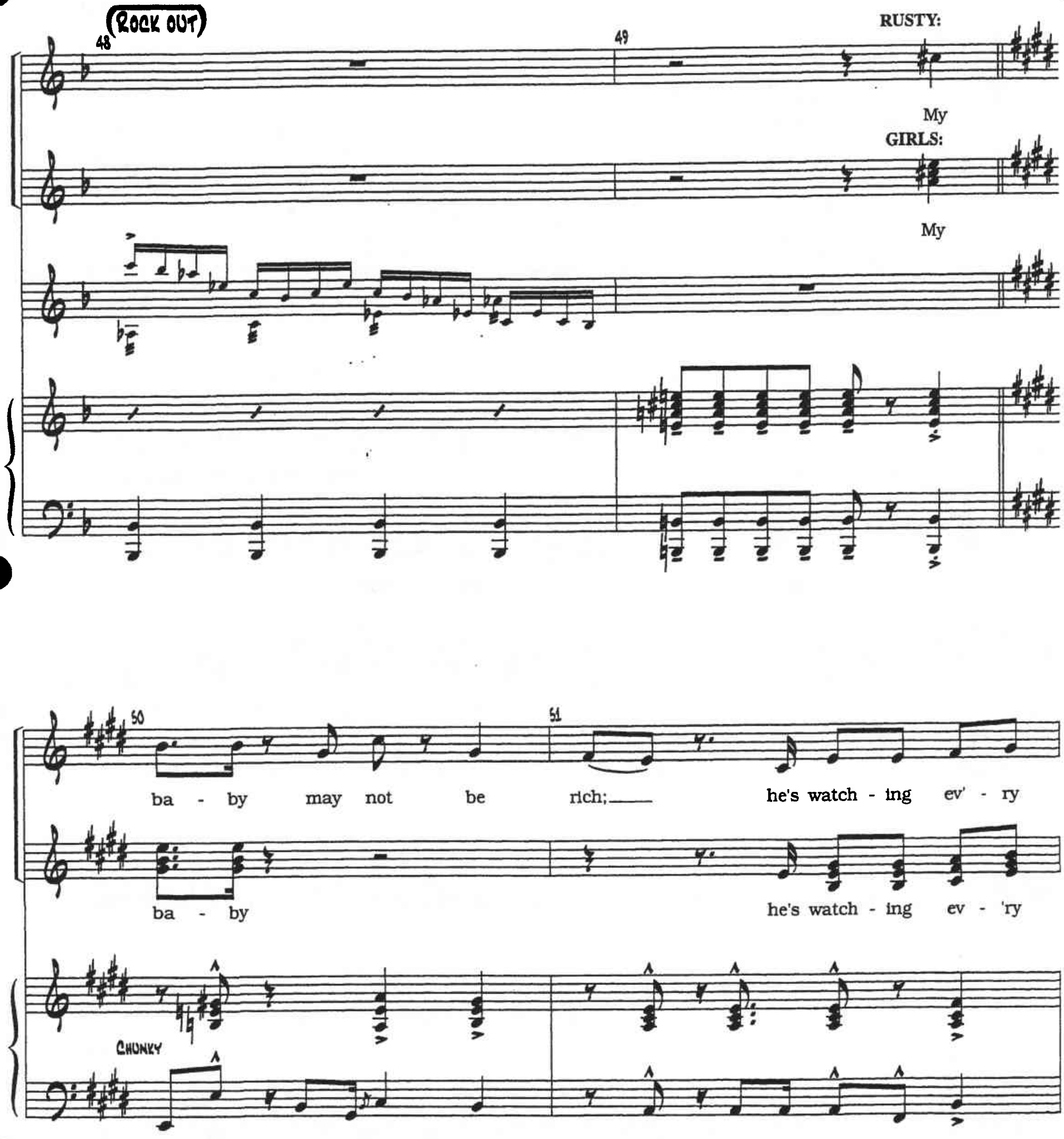

[Dialogue continues]
1
2
3
4
5
6
Dark Moog (sounds 15vb)
7
8
9
10
RUSTY:
My

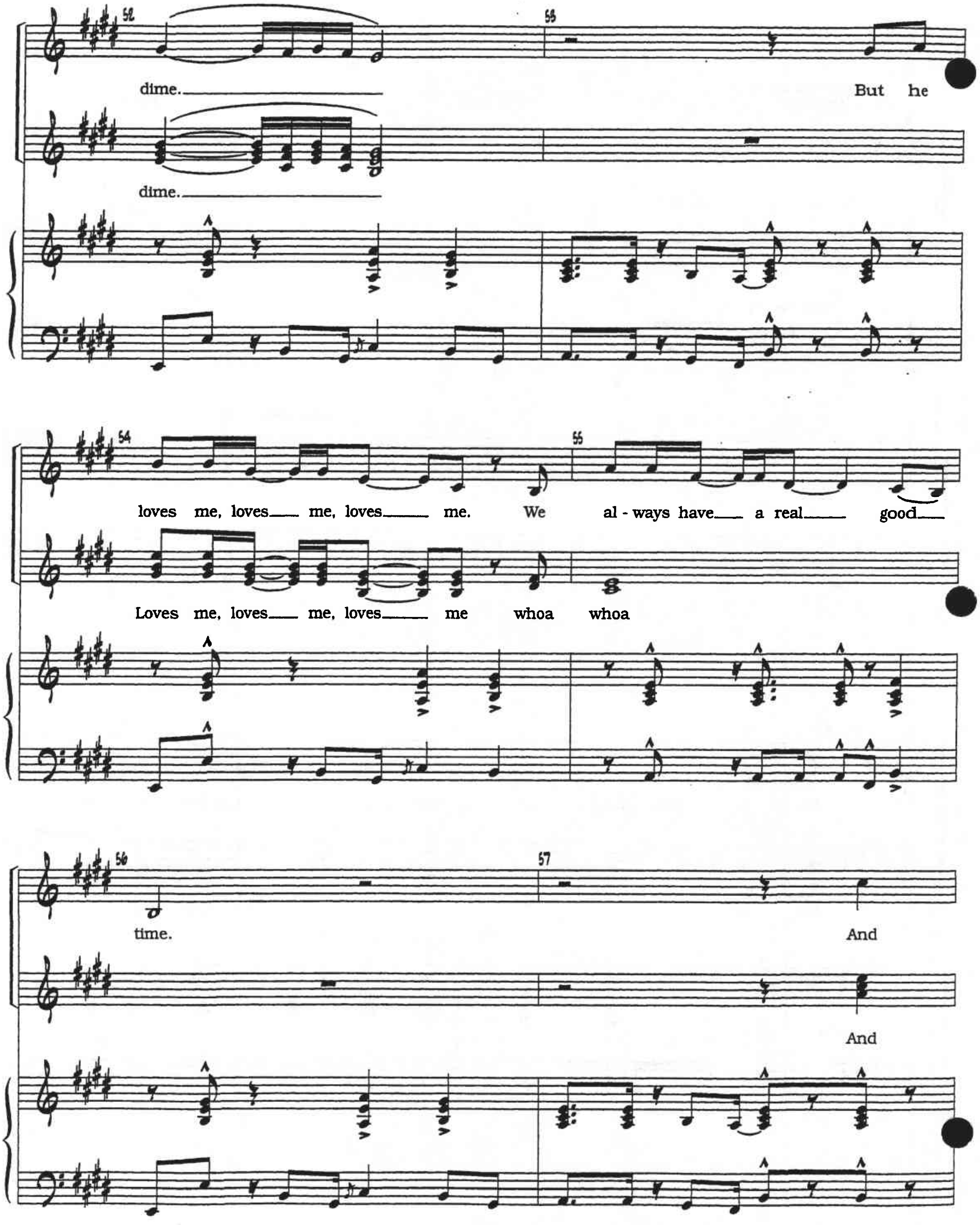

ba - by, he don't talk sweet; he ain't got much to say
But he loves me, loves me, loves me. I know that he loves me an -
y - way. And may - be he don't dress
fine, but I don't real - ly mind. Cuz

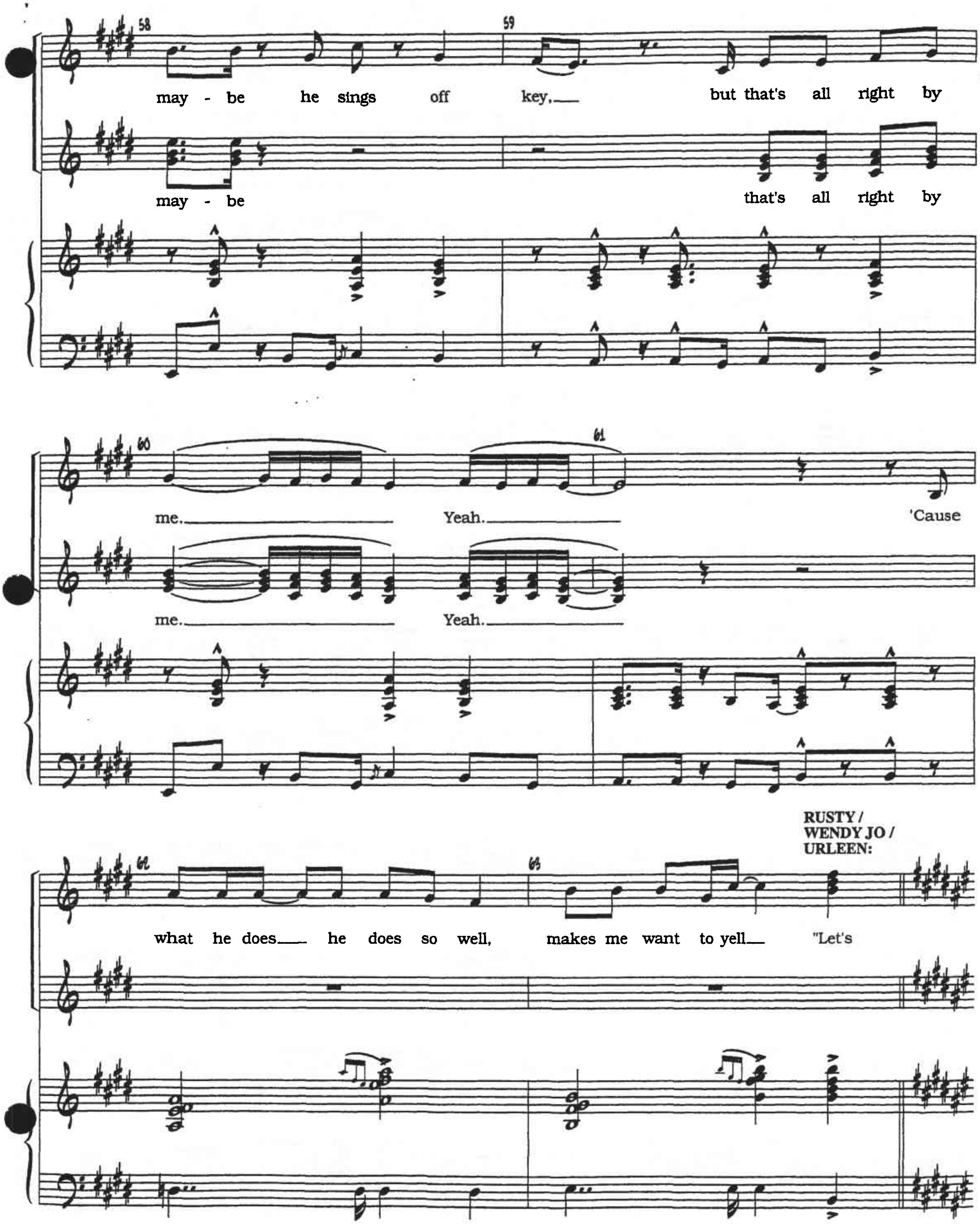

23
ev' - ry - time he pulls me near
24
I just wan - na cheer "Let's
25
hear it for the boy?"
26
Let's give the boy a hand.
27
3
28
Let's
29
hear it for my ba - by
30
You know you got - ta un - der - stand

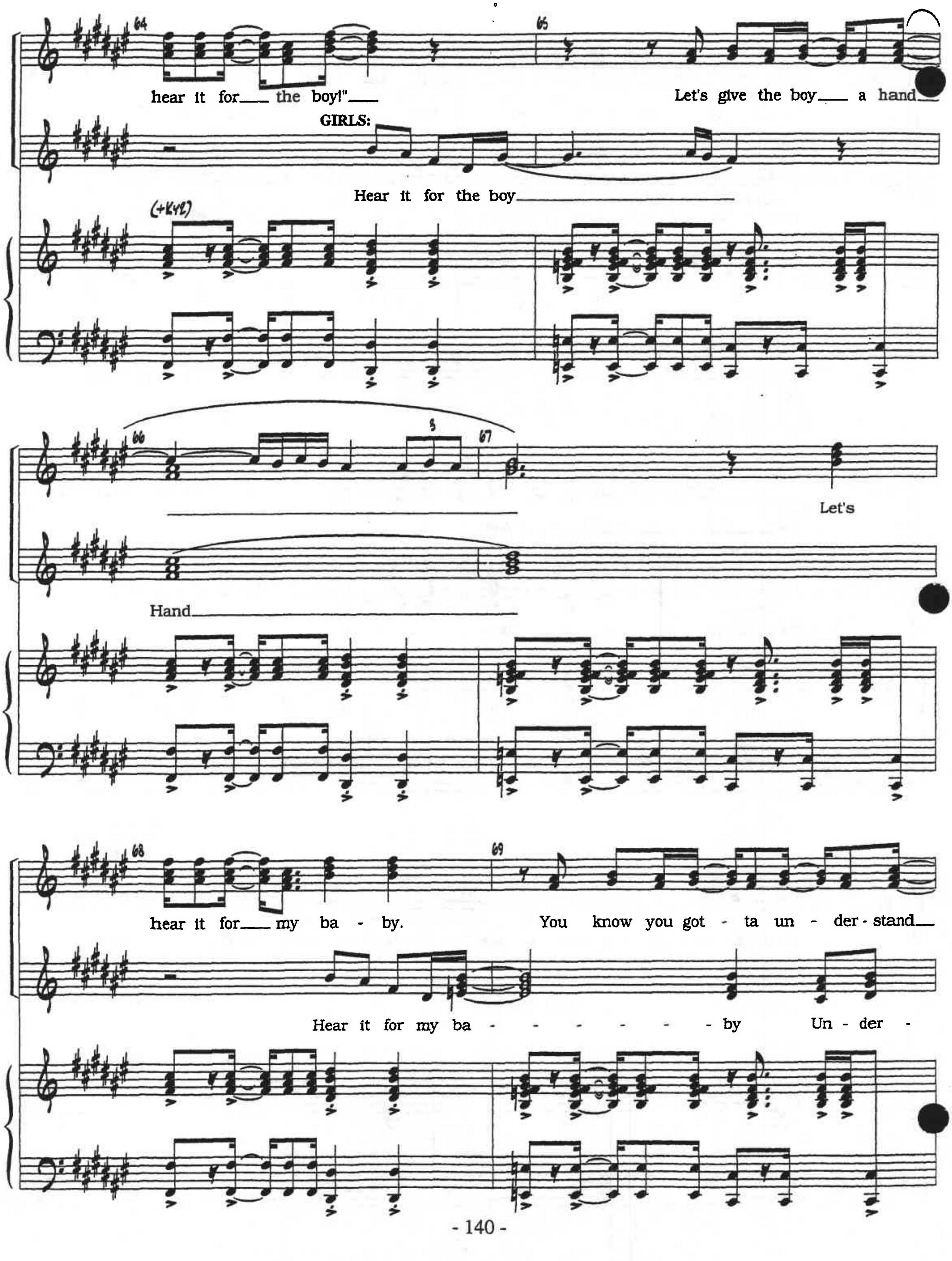

Oh
may - be he's no Rom - e - o,
but he's my lov - ing one - man - show.
Oh whoa whoa
whoa let's hear it for the boy.

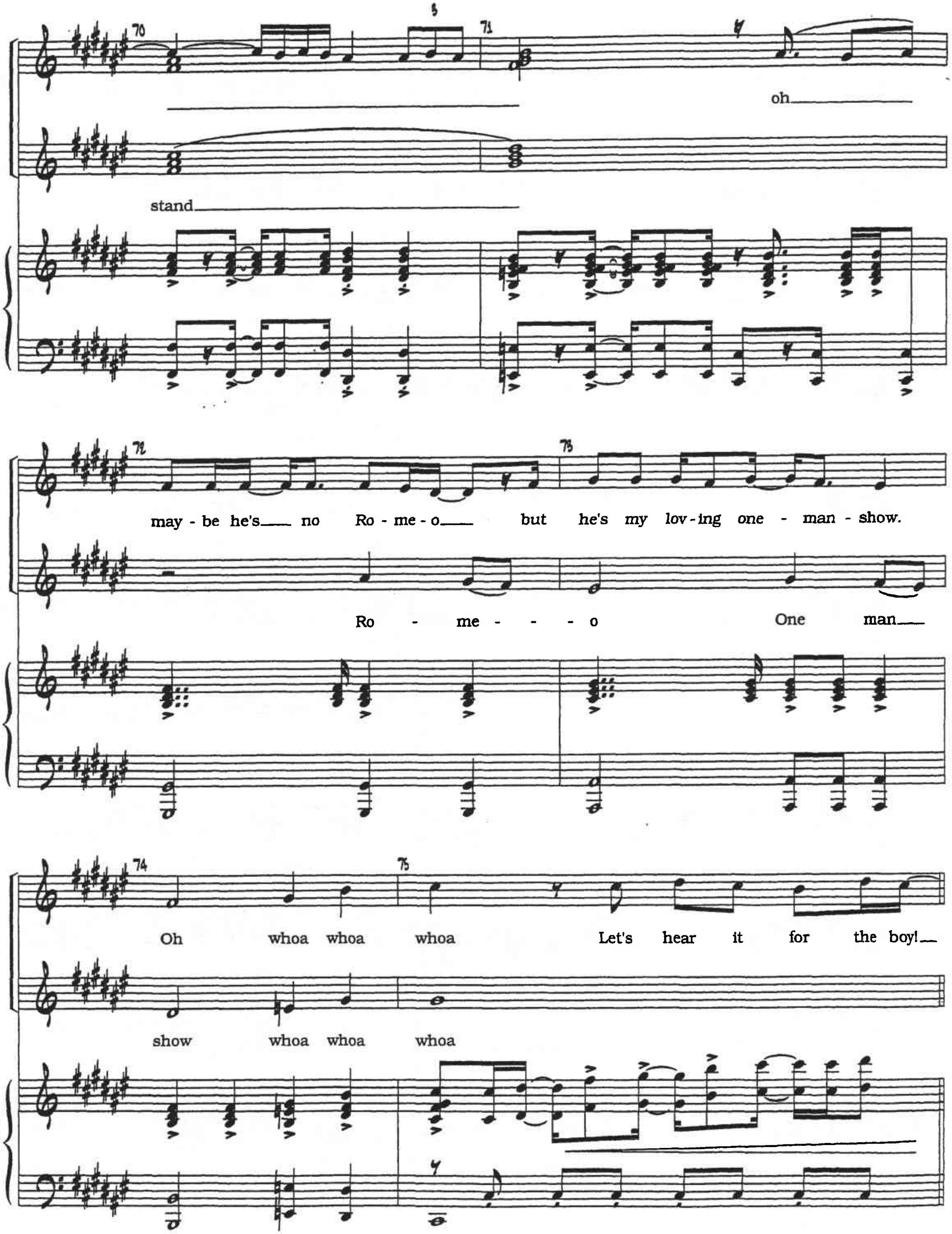


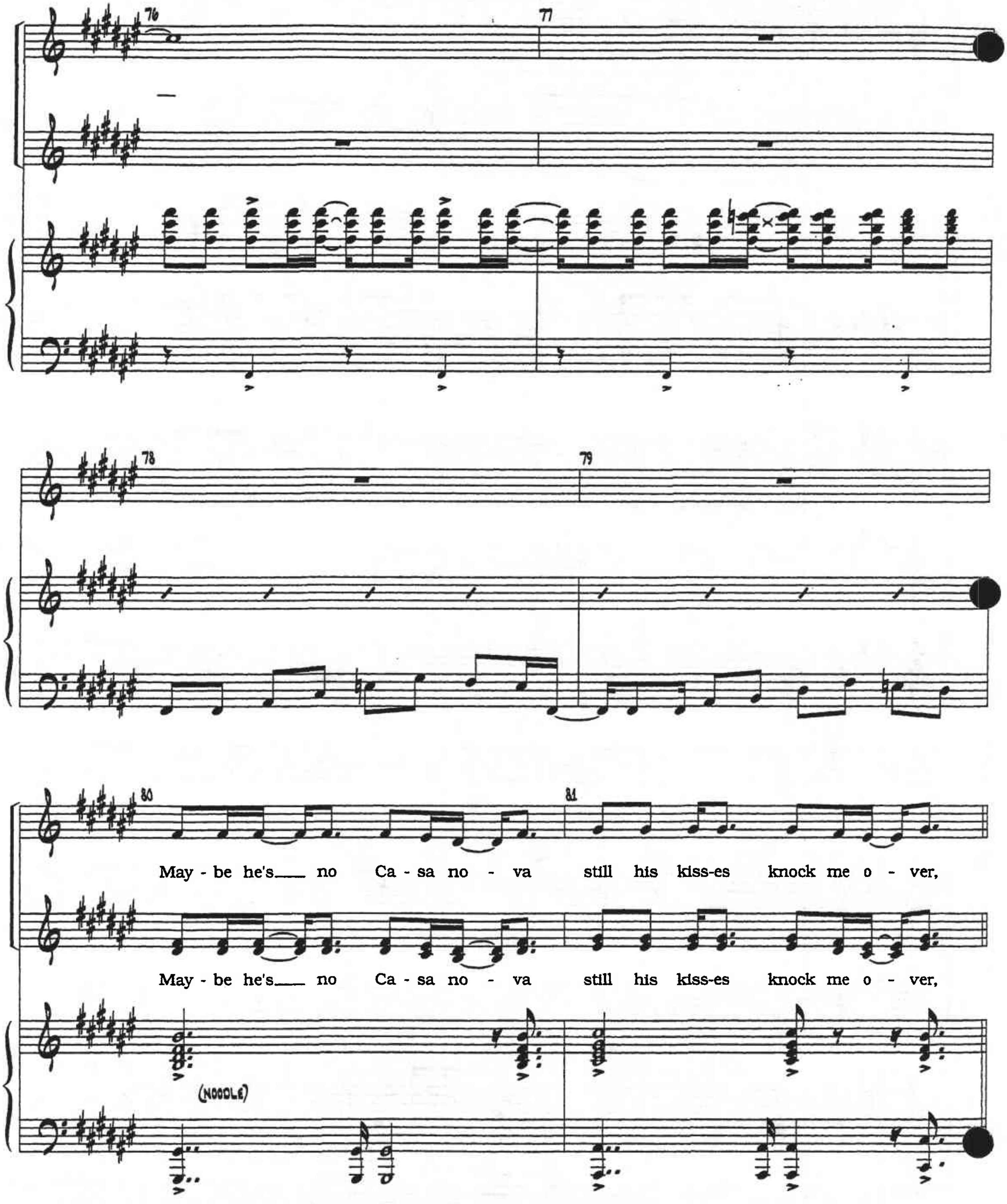

(Rock out)
48
49
RUSTY:
My
GIRLS:
My
50
51
ba - by may not be rich; he's watch - ing ev' - ry
ba - by he's watch - ing ev - 'ry
Chunky

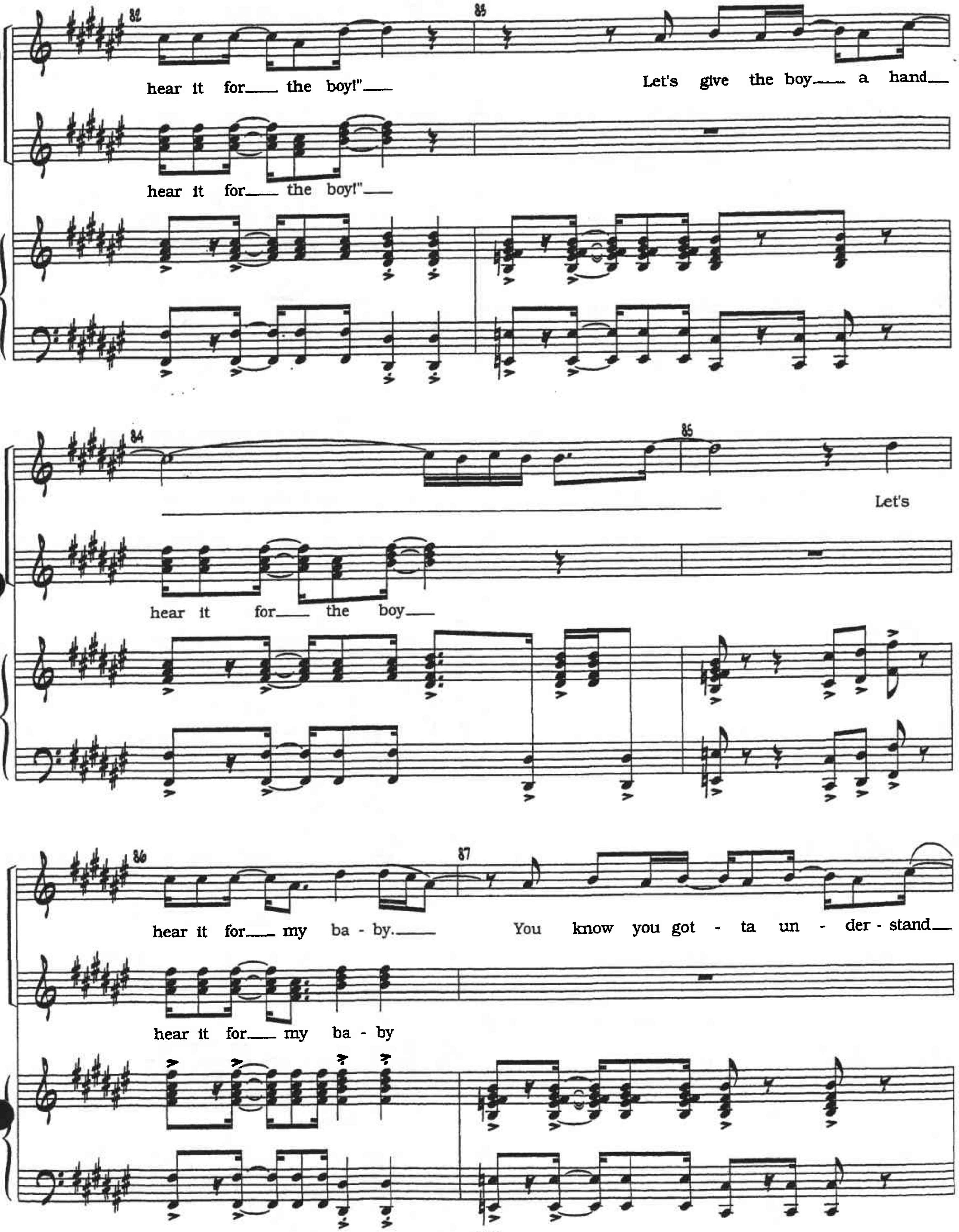

52
dime.
dime.
53
But he
54
loves me, loves me, loves me, loves me.
Loves me, loves me, loves me
We
whoa whoa
55
al - ways have a real good
56
time.
57
And
And

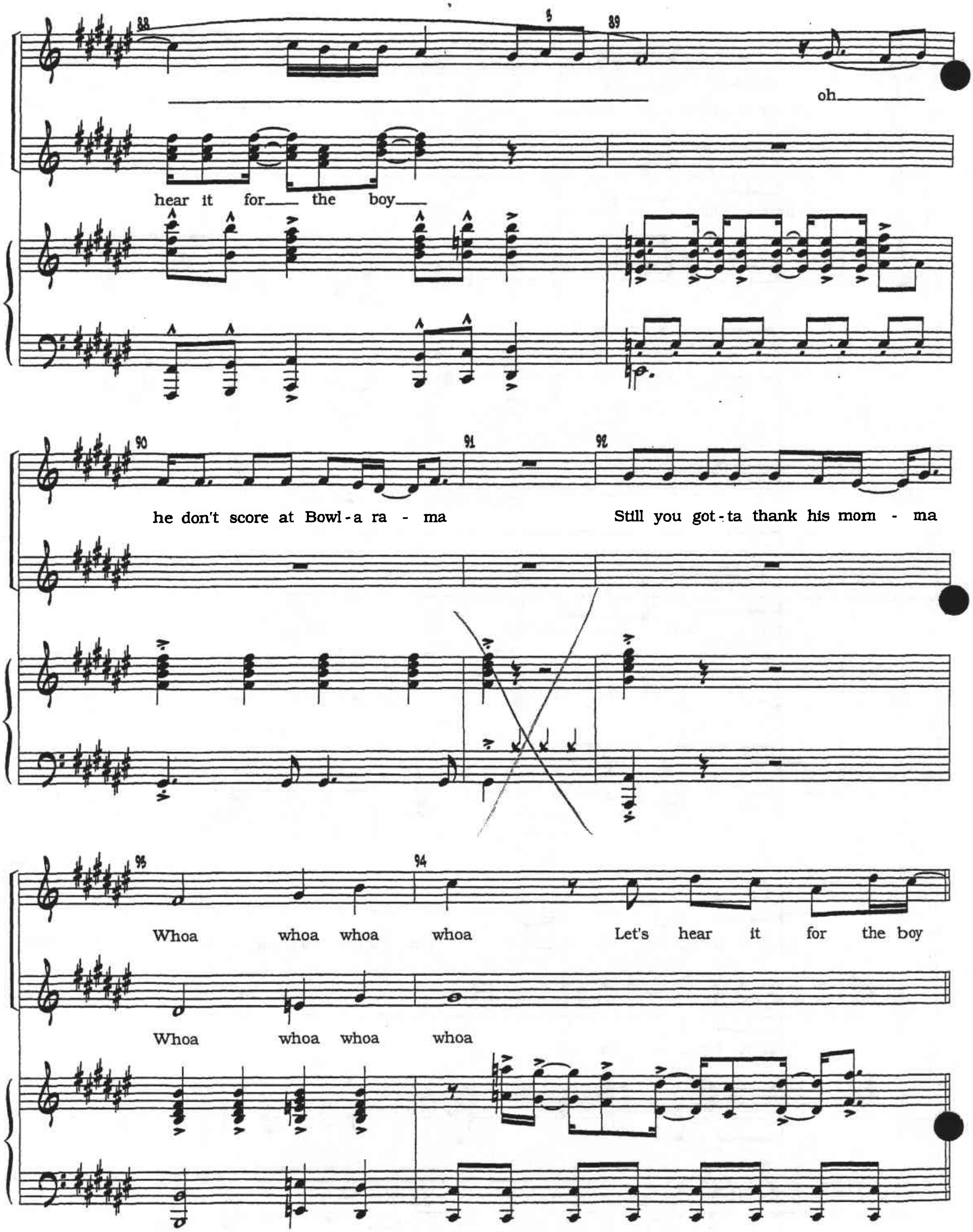

58
may - be he sings off
59
key,
but that's all right by
may - be
that's all right by
60
me.
61
Yeah.
'Cause
me.
Yeah.
62
what he does he does so well,
63
makes me want to yell
RUSTY / WENDY JO / URLEEN:
"Let's

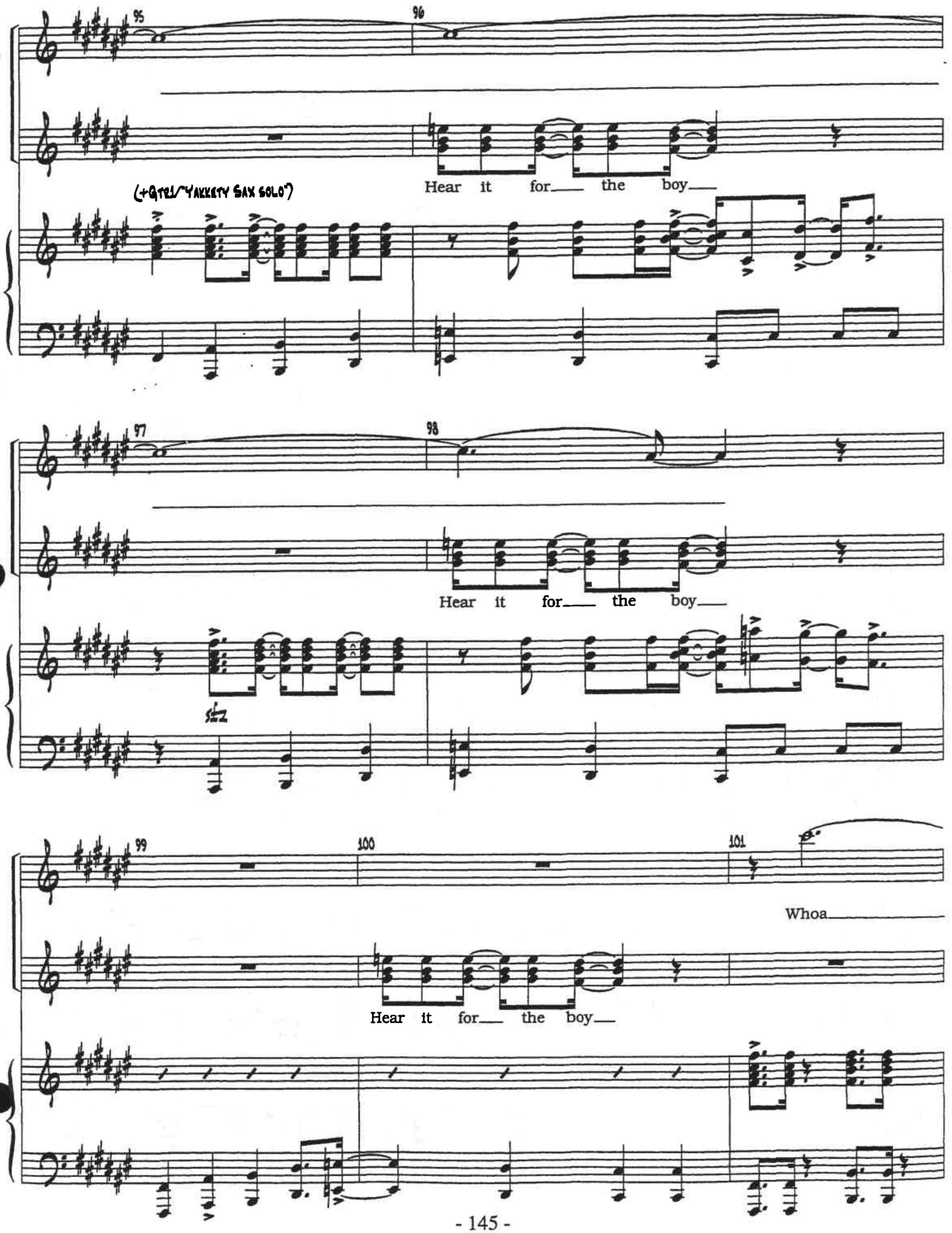

64
hear it for the boy!"
GIRLS:
Hear it for the boy
(+KY2)
65
Let's give the boy a hand
66
3
67
Let's
Hand
68
hear it for my ba - by.
69
You know you got - ta un - der - stand
Hear it for my ba - - - - - - - by Un - der -

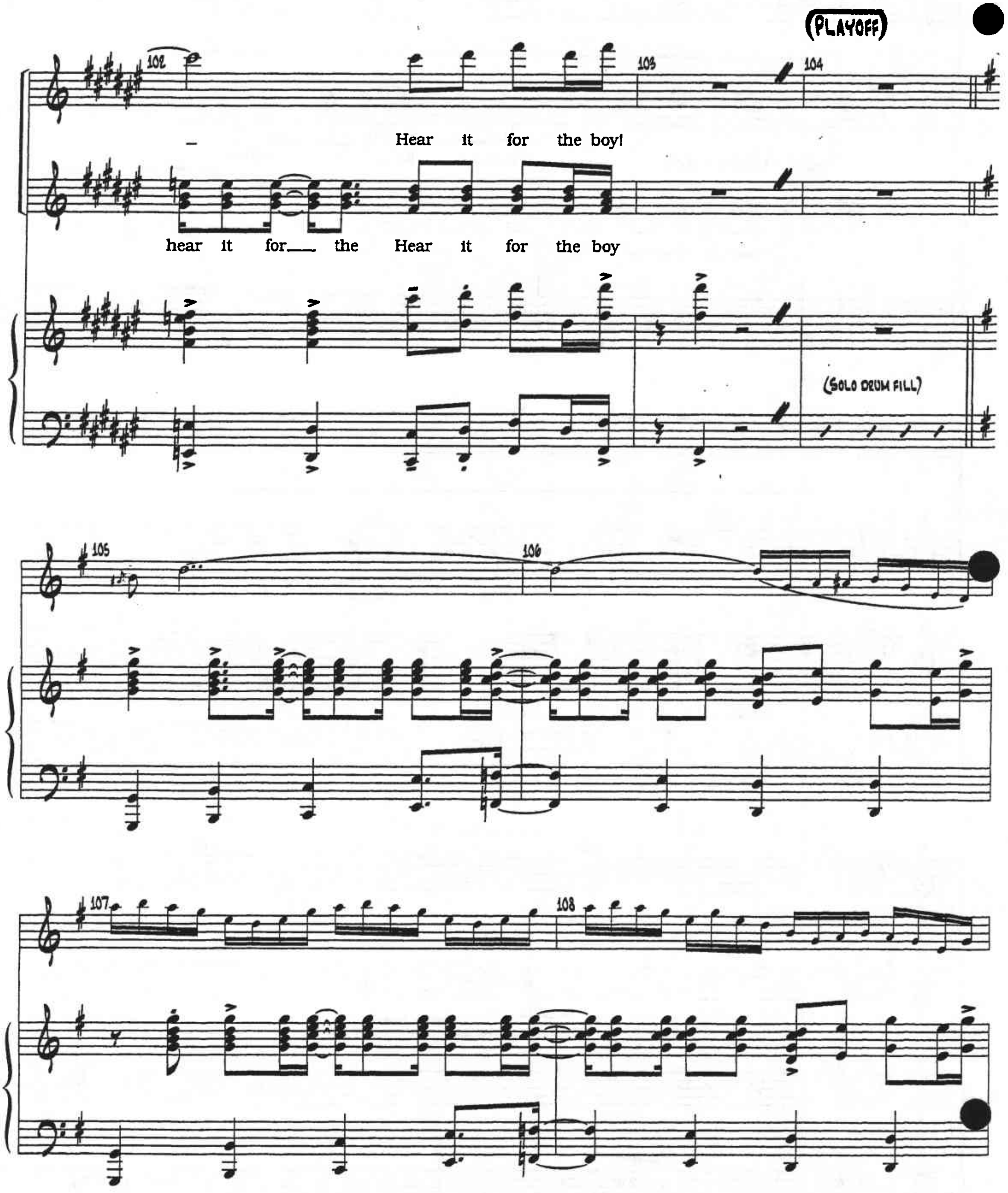

70
3
71
stand
oh
72
73
may - be he's no Ro - me - o but he's my lov - ing one - man - show.
Ro - me - - - - o One man
74
75
Oh whoa whoa whoa Let's hear it for the boy!
show whoa whoa whoa

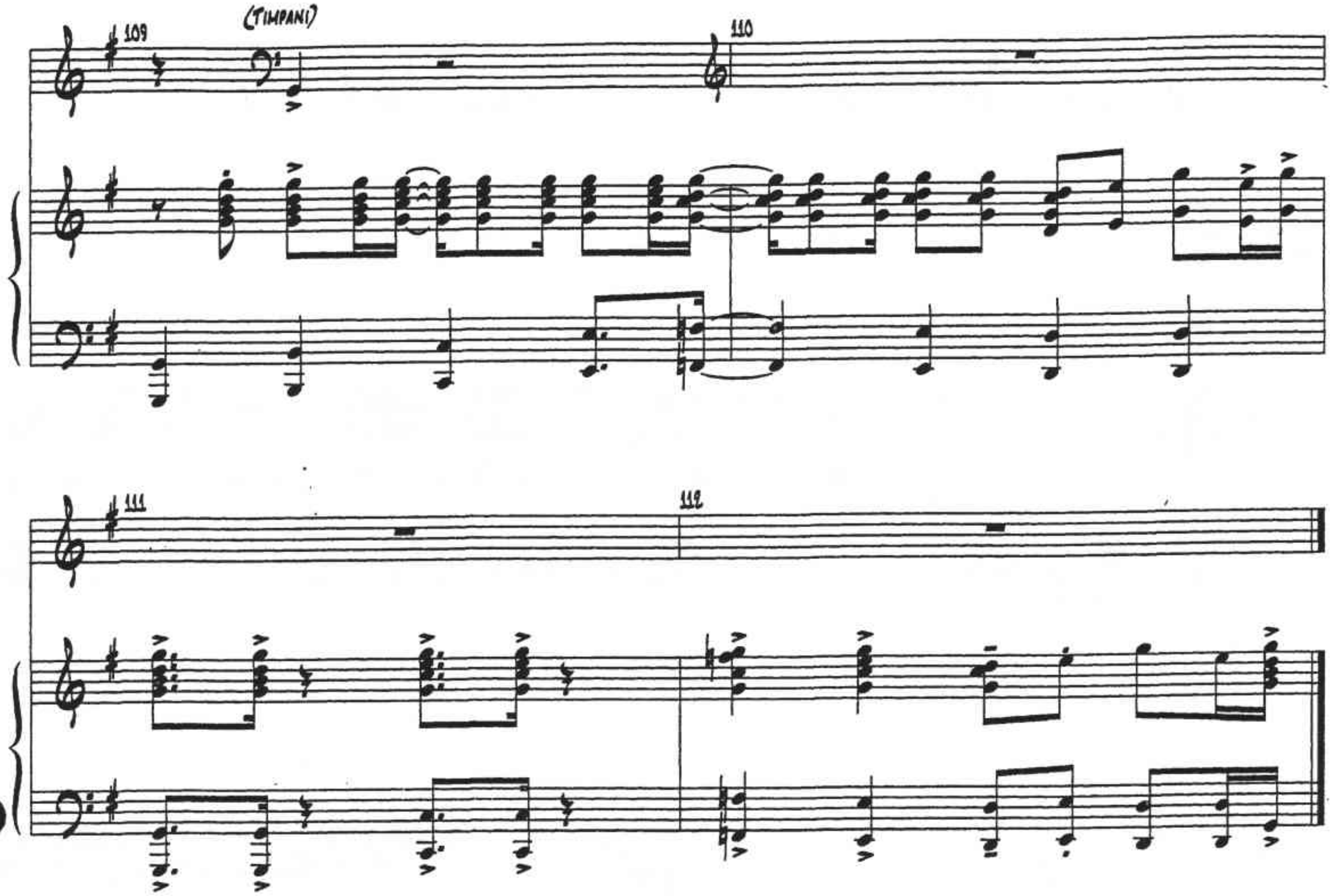

May - be he's___ no Ca - sa no - va still his kiss-es knock me o - ver,
May - be he's___ no Ca - sa no - va still his kiss-es knock me o - ver,
(NOODLE)


82
hear it for the boy!"
Let's give the boy a hand
hear it for the boy!"
83
84
85
Let's
hear it for the boy
86
87
hear it for my baby.
You know you gotta understand
hear it for my baby


88
3
89
oh
hear it for the boy
90
91
92
he don't score at Bowl-a ra - ma
Still you got-ta thank his mom - ma
93
94
Whoa whoa whoa whoa
Let's hear it for the boy
Whoa whoa whoa whoa

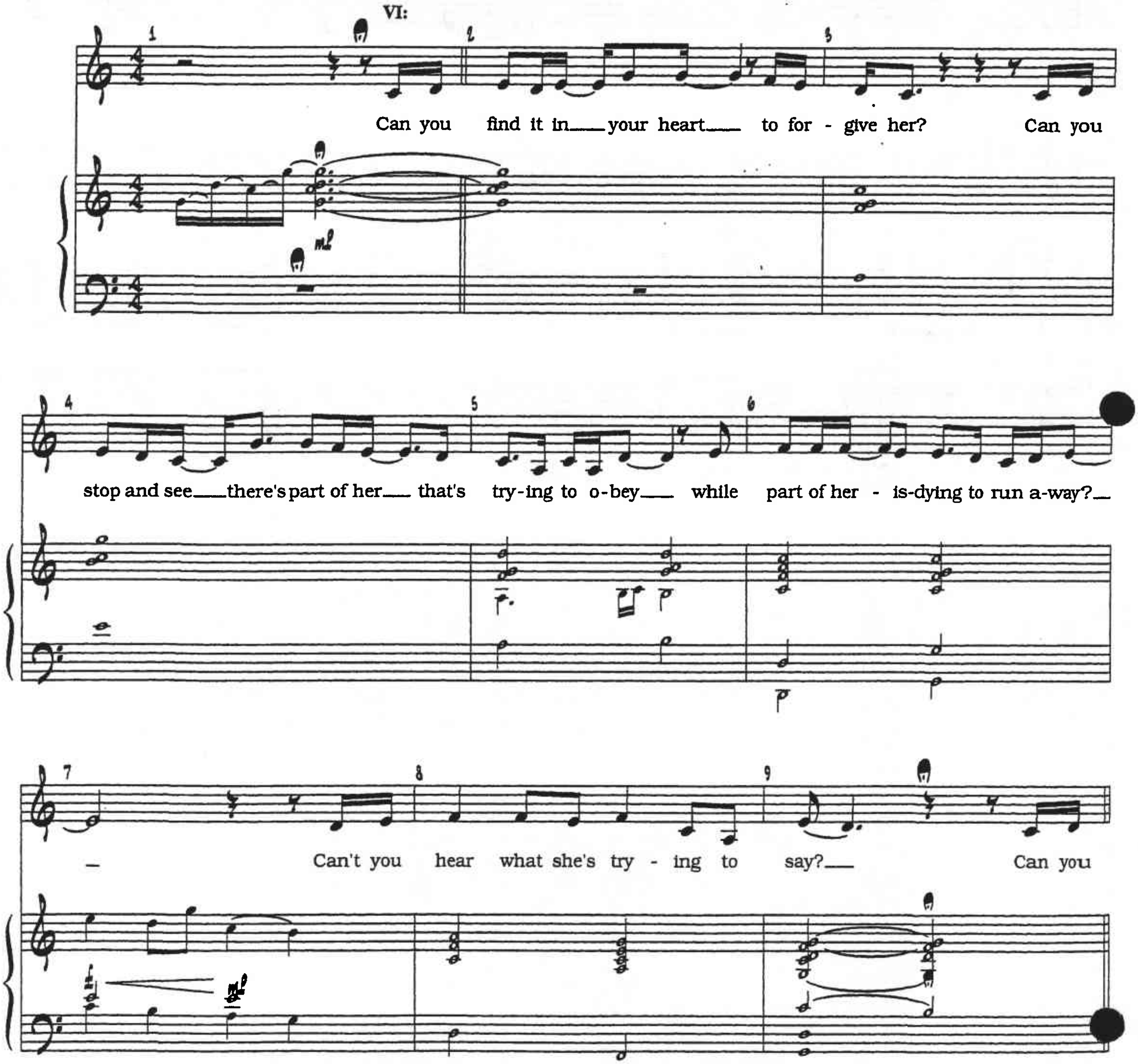

95
96
Hear it for the boy
(+Gtr1/"Yakkety Sax solo")
97
98
Hear it for the boy
sfz
99
100
101
Whoa
Hear it for the boy

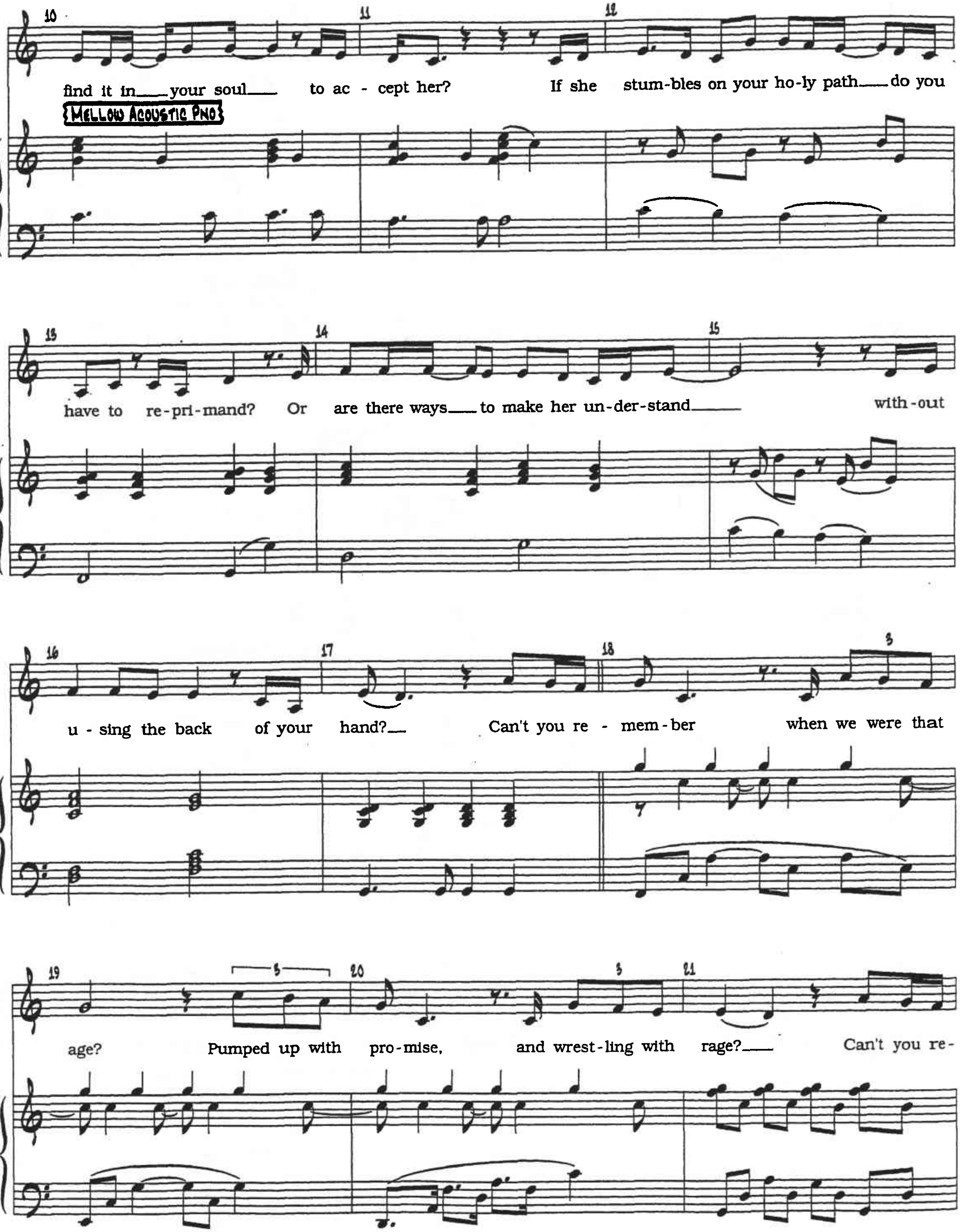

(PLAYOFF)
– Hear it for the boy!
hear it for— the Hear it for the boy
(SOLO DRUM FILL)

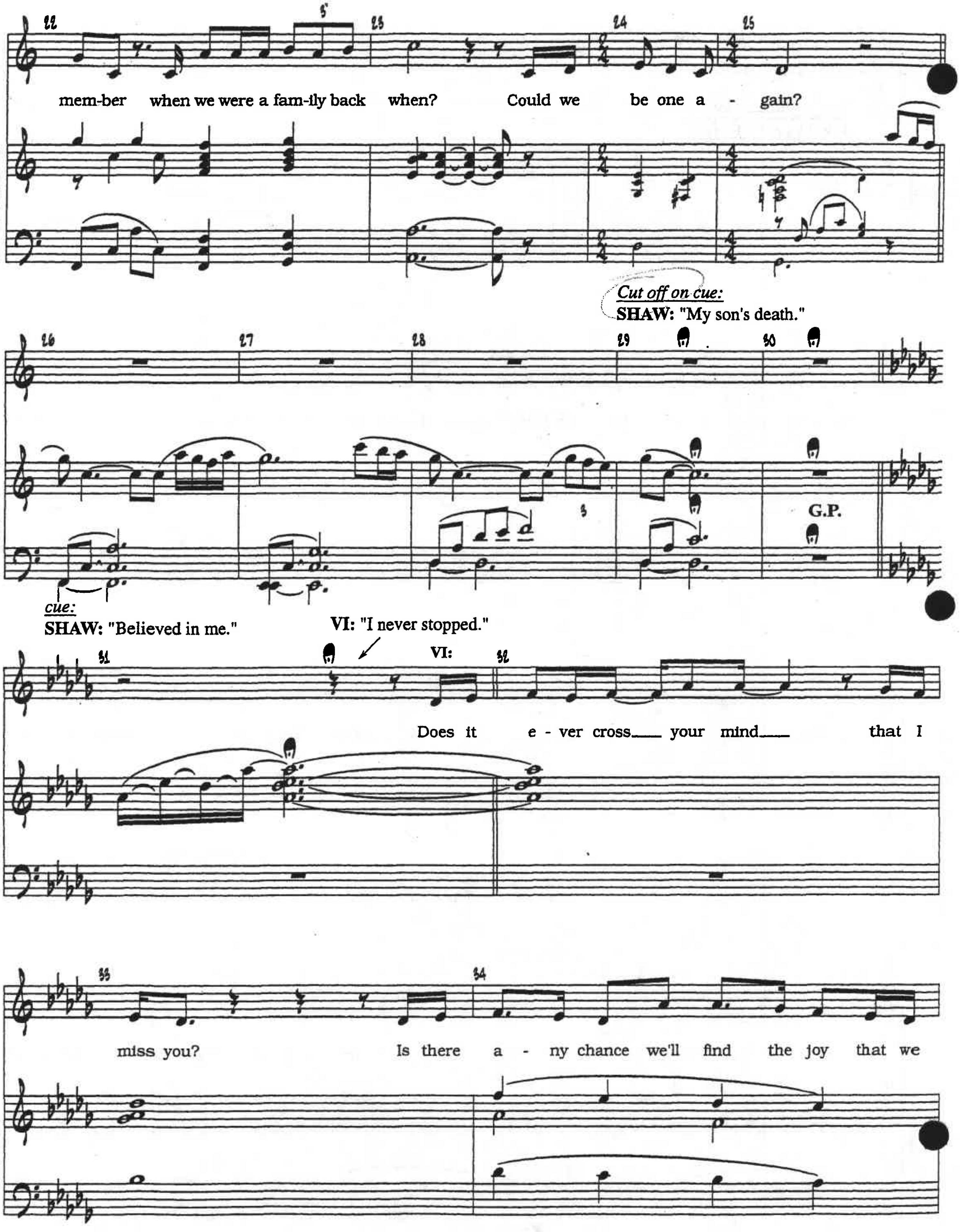

(TIMPANI)

No. 12 CAN YOU FIND IT IN YOUR HEART?

cue:
SHAW: "I don't know what to do anymore."
VI: "Yes, you do.


VI:
Can you find it in your heart to for - give her? Can you
stop and see there's part of her that's try-ing to o-bey while part of her - is-dying to run a-way?
Can't you hear what she's try - ing to say? Can you


10
find it in your soul to ac - cept her?
Mellow Acoustic Pno
11
12
If she stum-bles on your ho-ly path do you
13
have to re-pri-mand?
14
Or are there ways to make her un-der-stand
15
with-out
16
u - sing the back of your
17
hand?
Can't you re -
18
mem - ber when we were that
3
19
age?
3
Pumped up with
20
pro-mise, and wrest-ling with
3
21
rage?
Can't you re-

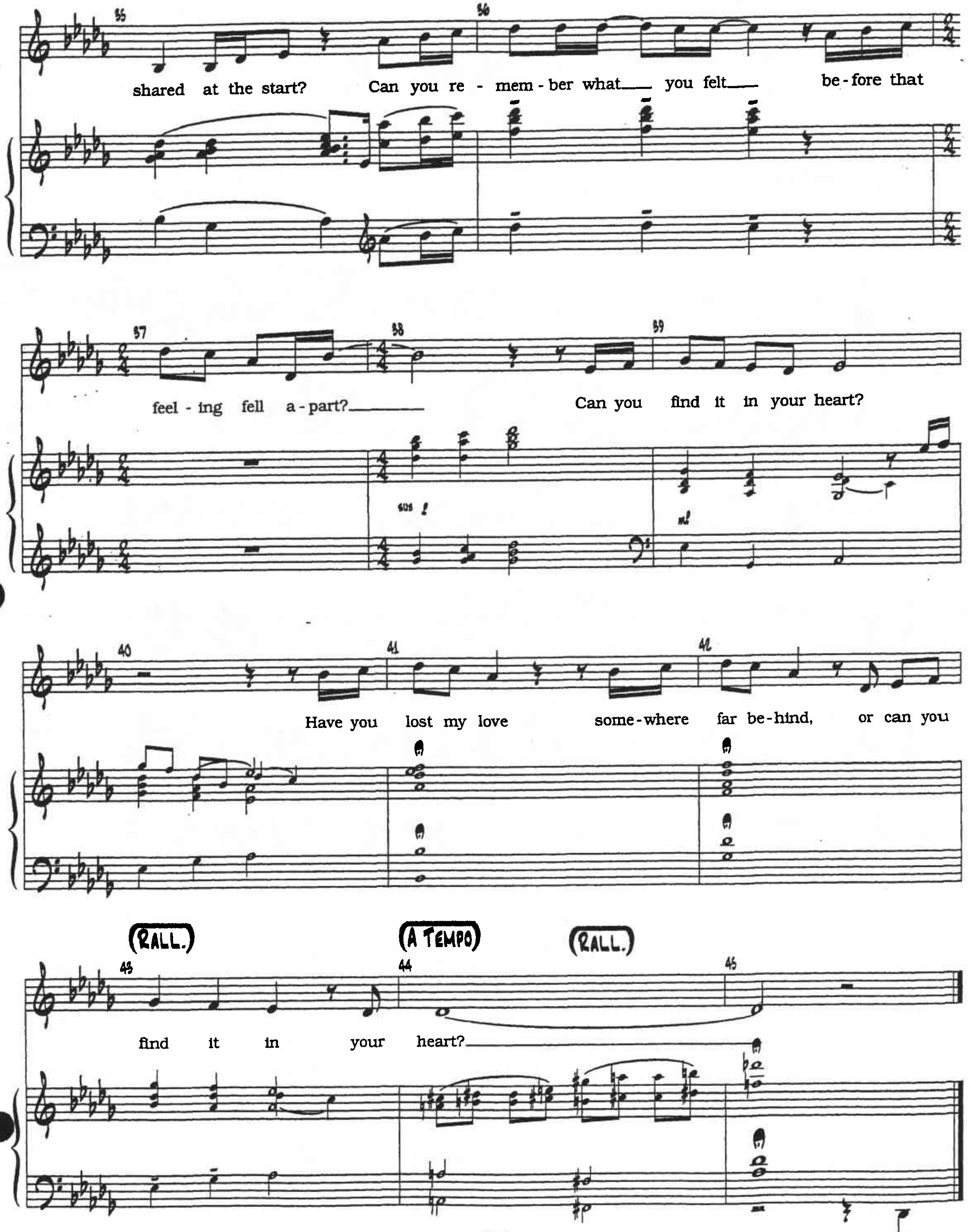


Cut off on cue:
SHAW: "My son's death."

cue:
SHAW: "Believed in me."

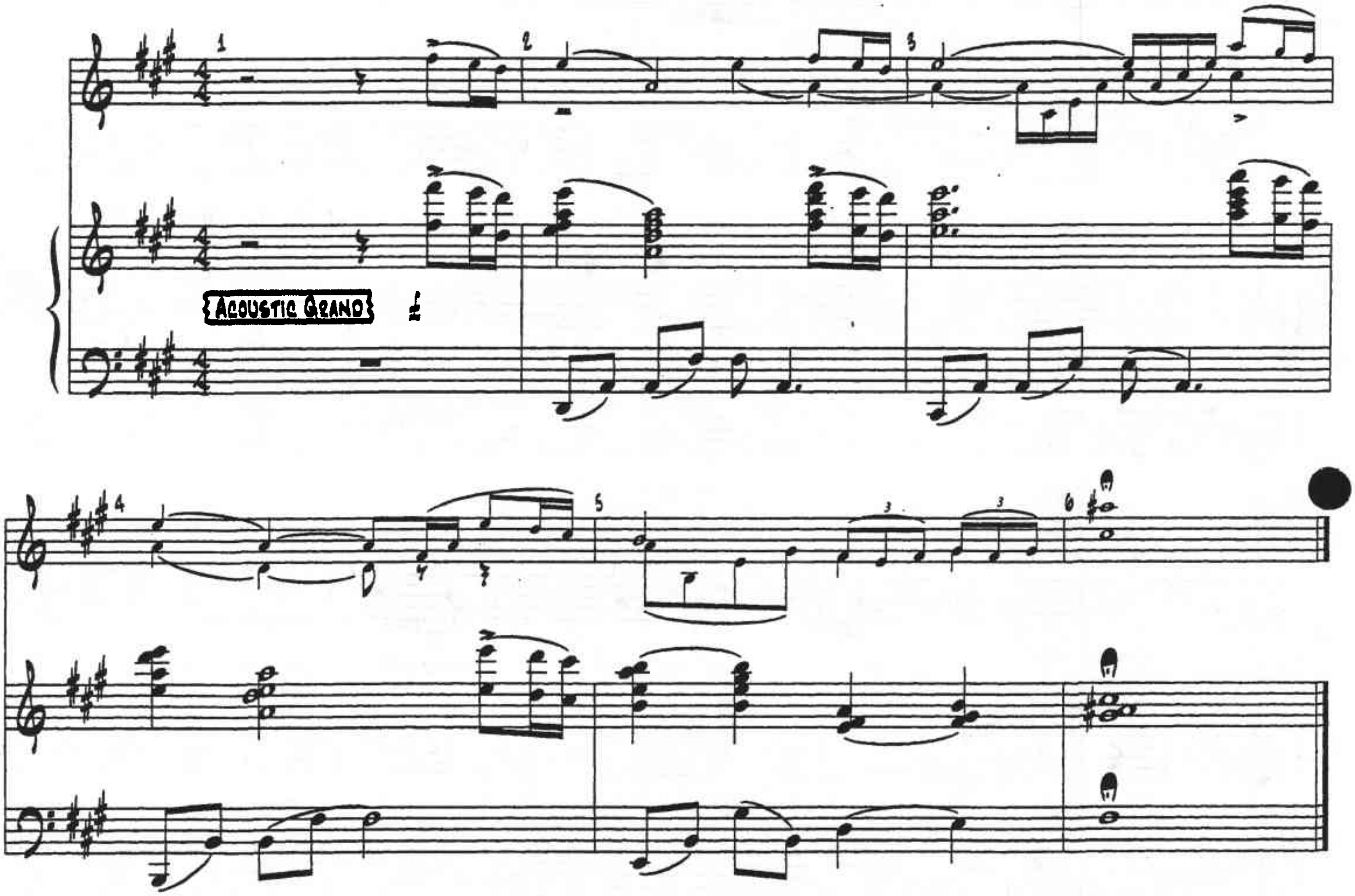
VI: "I never stopped."

22
23
24
25
mem-ber when we were a fam-ily back when? Could we be one a - gain?
26
27
28
29
30
G.P.
31
VI:
32
Does it e - ver cross your mind that I
33
34
miss you? Is there a - ny chance we'll find the joy that we


35
shared at the start?
Can you re - mem - ber what you felt be - fore that
36
37
feel - ing fell a - part?
38
39
Can you find it in your heart?
sus 4
m
40
41
42
Have you lost my love some - where far be - hind, or can you
(RALL.)
(A TEMPO)
(RALL.)
43
44
45
find it in your heart?

No. 12A TRANSITION

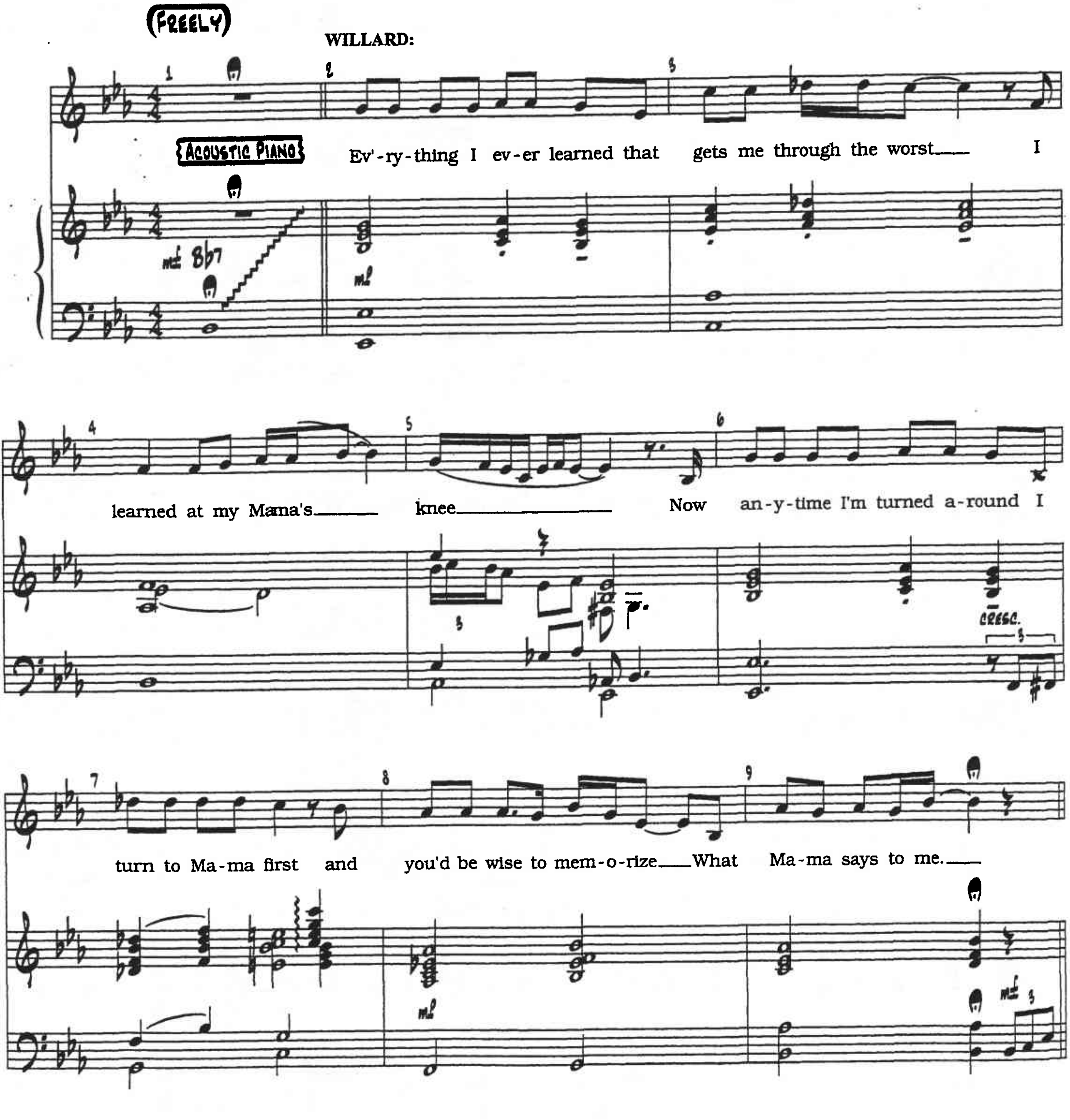
cue:
APPLAUSE SEGUE from #12

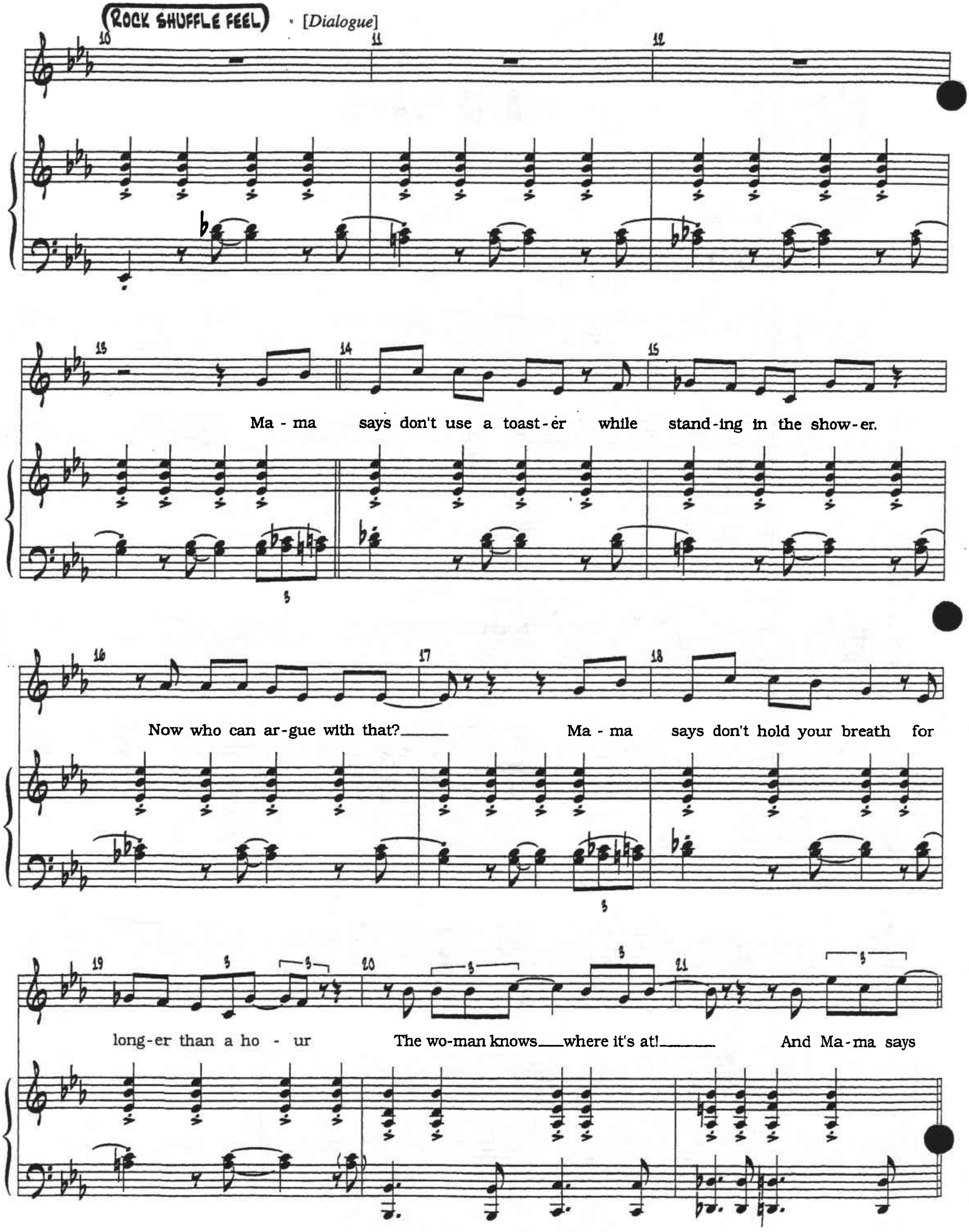

1
2
3
Acoustic Grand
4
5
3
3
6

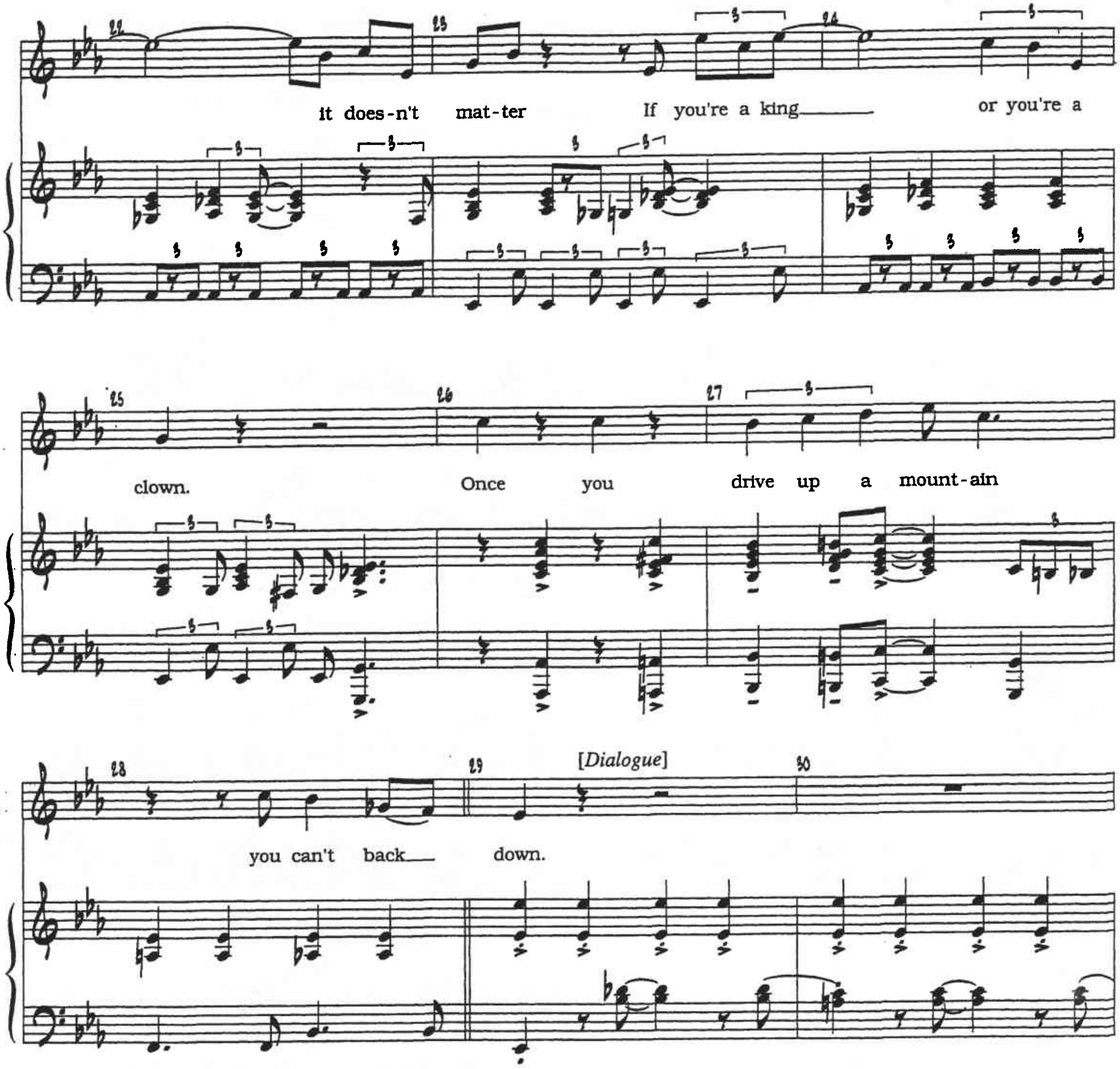
No. 13

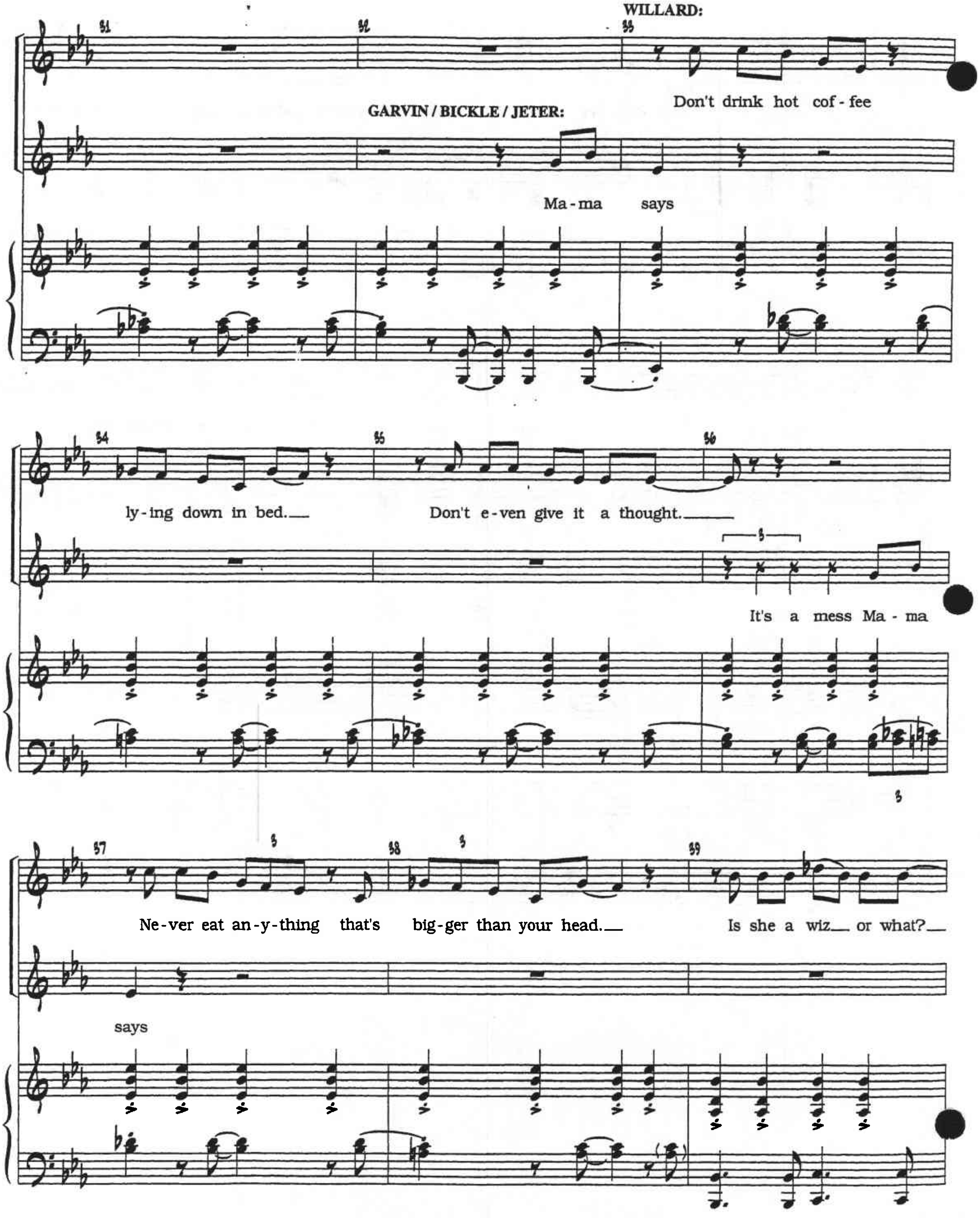
MAMA SAYS

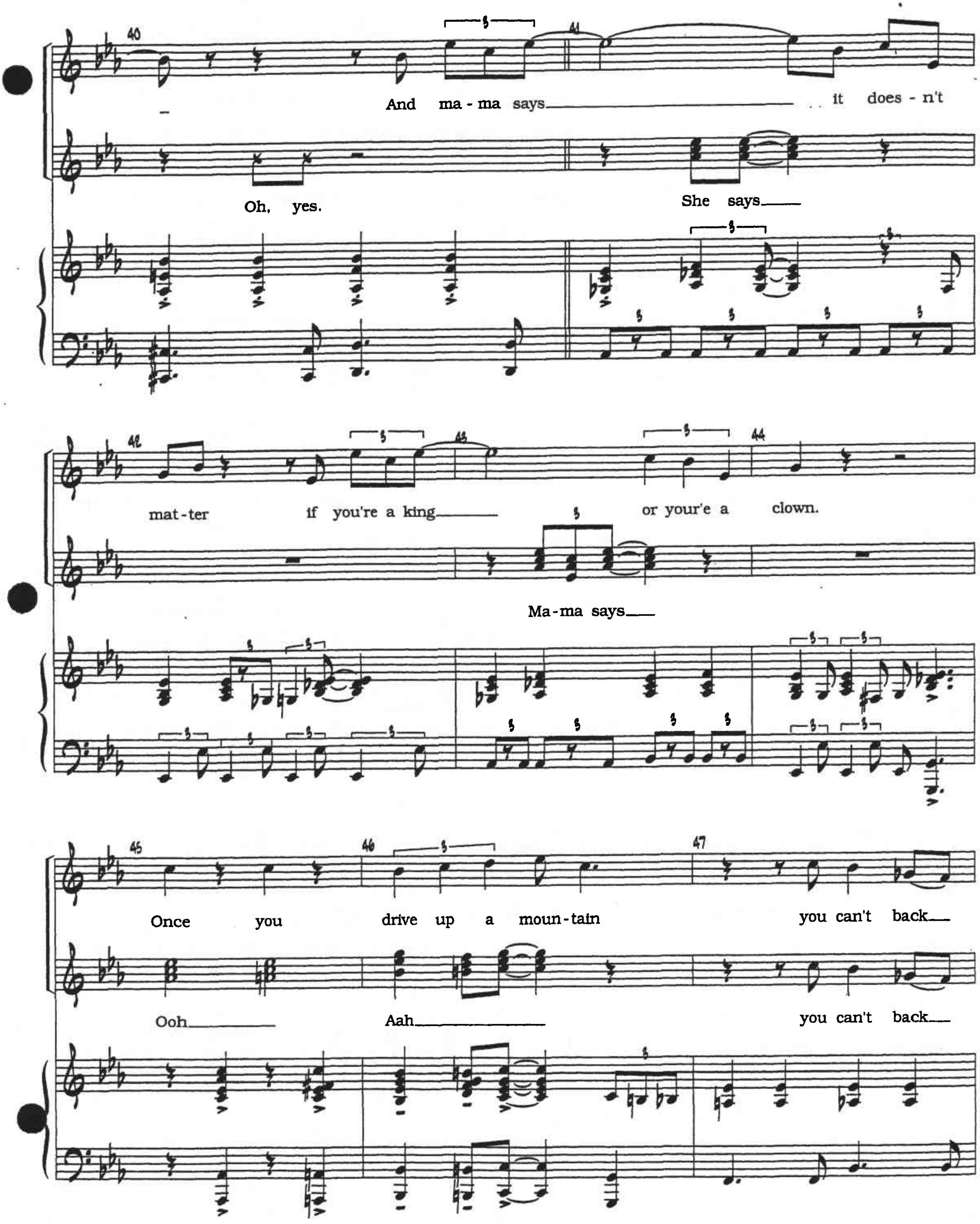
cue:
WILLARD: "Hold on."

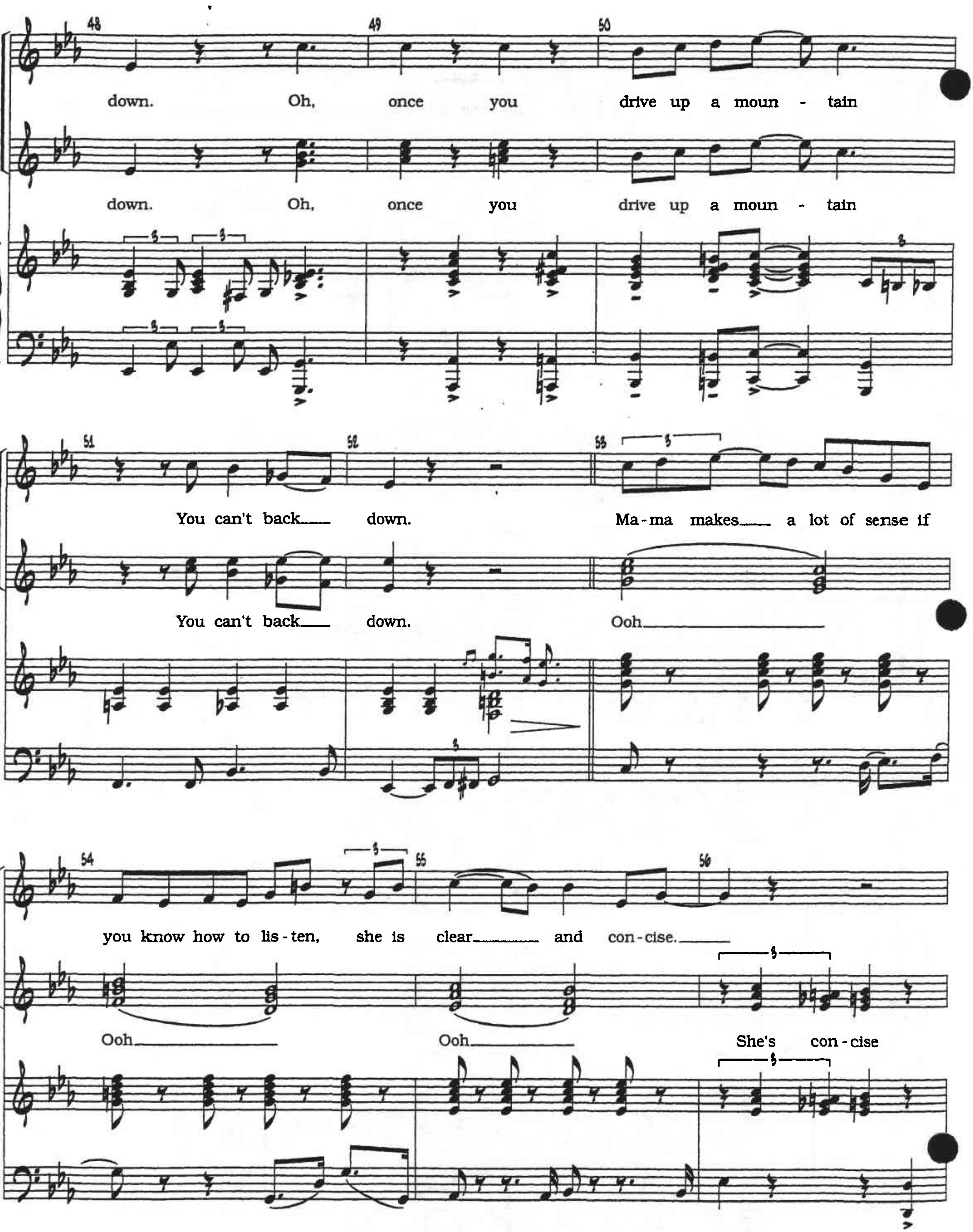

(FREELY)
WILLARD:
ACOUSTIC PIANO
mf Bb7
mf
Ev'-ry-thing I ev-er learned that gets me through the worst I
learned at my Mama's knee Now an-y-time I'm turned a-round I
CRESC.
turn to Ma-ma first and you'd be wise to mem-o-rize What Ma-ma says to me.
mf
mf

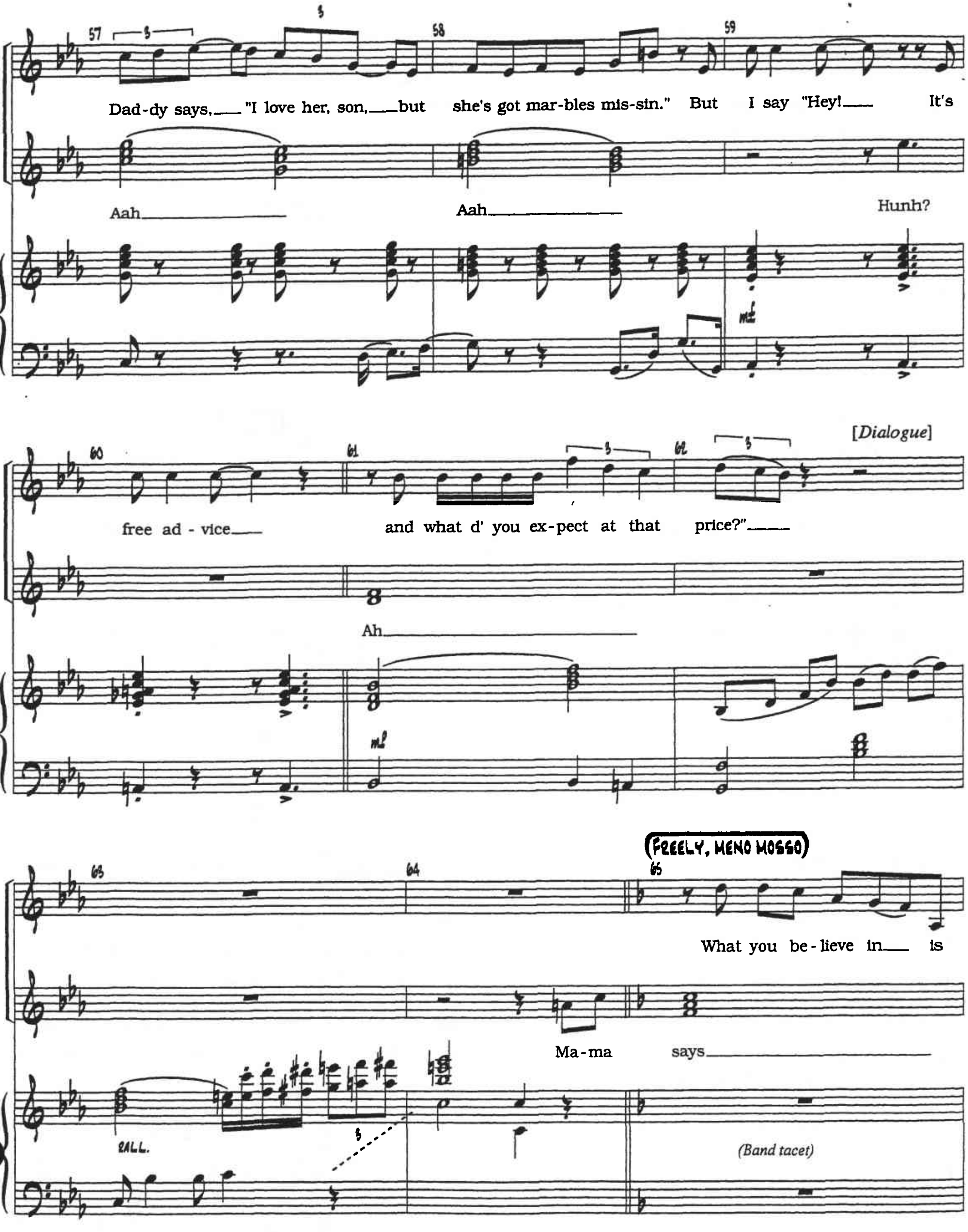

ROCK SHUFFLE FEEL
[Dialogue]
Ma - ma says don't use a toast - er while stand - ing in the show - er.
Now who can ar - gue with that?
Ma - ma says don't hold your breath for
long - er than a ho - ur
The wo - man knows where it's at!
And Ma - ma says

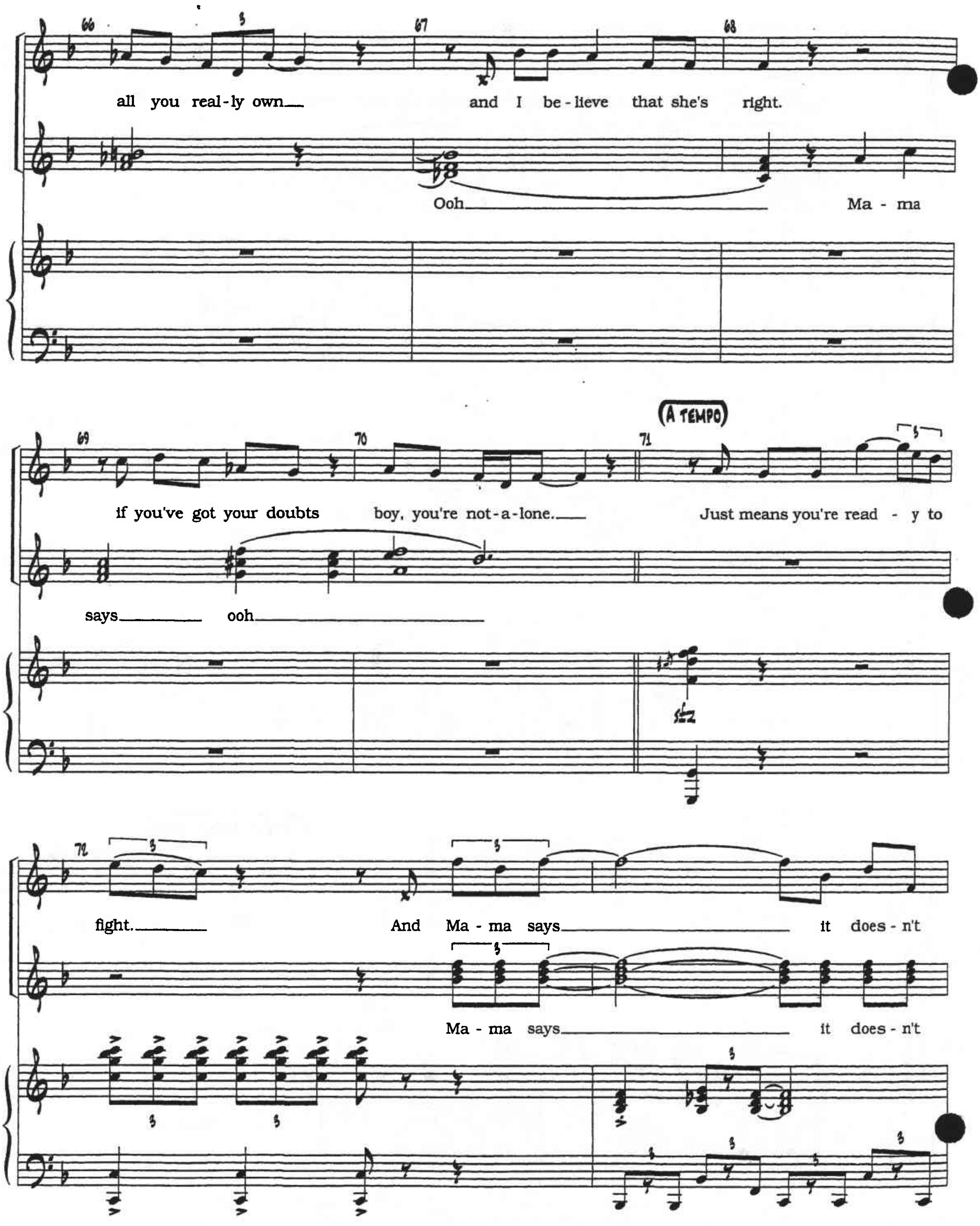

it does-n't mat-ter If you're a king or you're a
clown. Once you drive up a mount-ain
you can't back down.
[Dialogue]

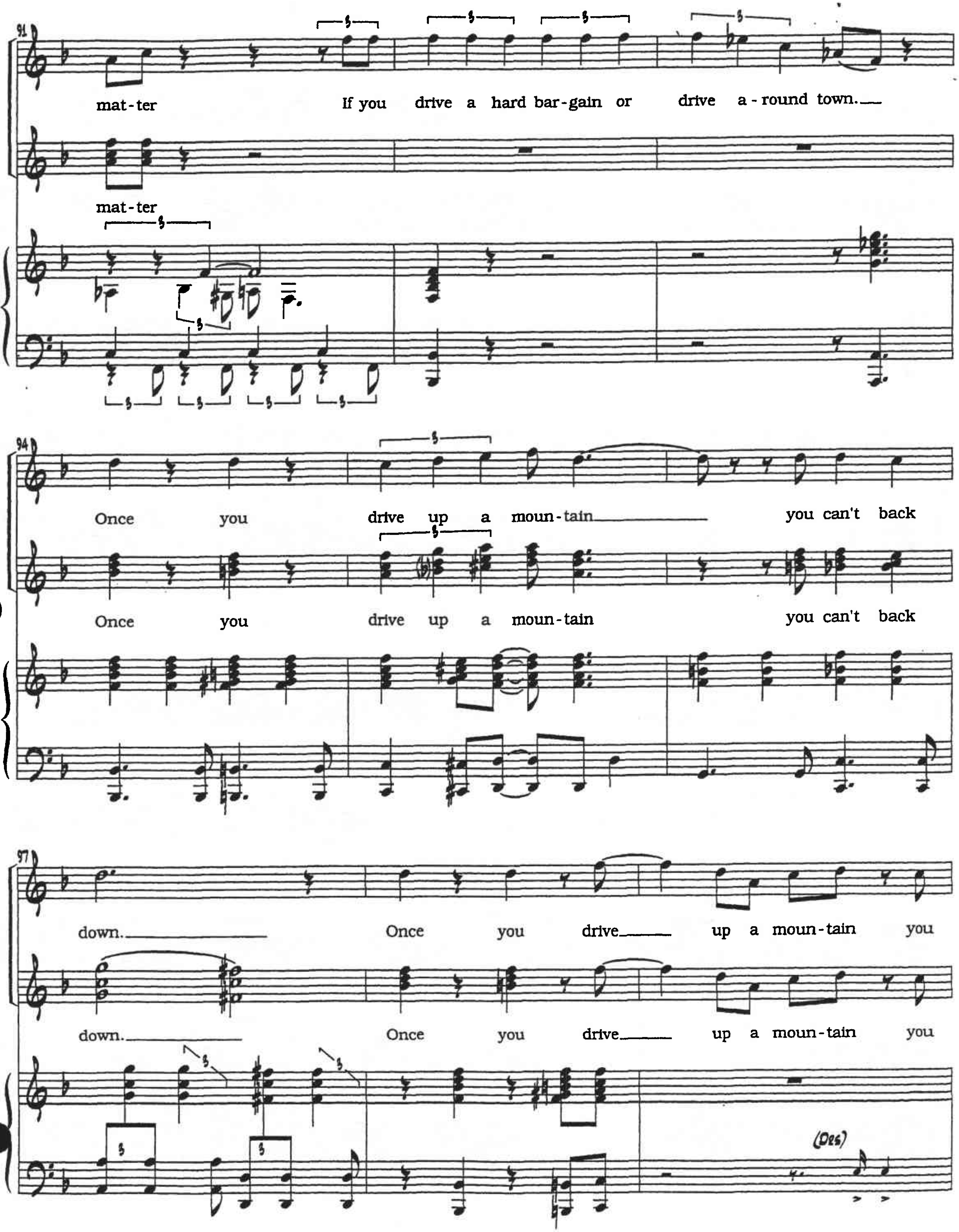

31
32
WILLARD:
33
Don't drink hot cof - fee
GARVIN / BICKLE / JETER:
Ma - ma says
34
35
36
ly - ing down in bed.
Don't e - ven give it a thought.
3
It's a mess Ma - ma
37
3
38
3
39
Ne - ver eat an - y - thing that's big - ger than your head.
Is she a wiz or what?
says

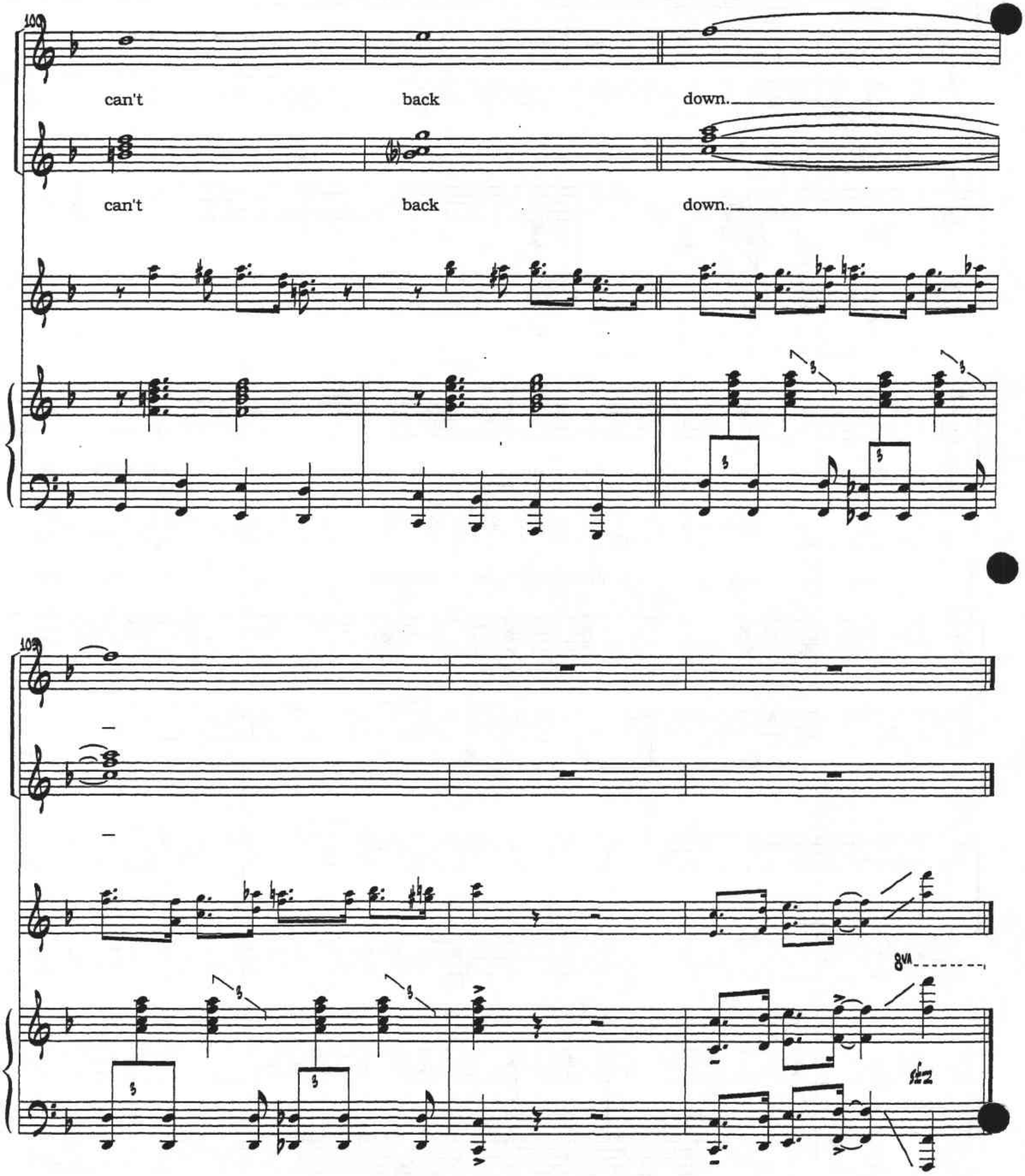

40
41
And ma - ma says ___ it does - n't
Oh, yes.
She says ___
42
43
44
mat - ter if you're a king ___ or your'e a clown.
Ma - ma says ___
45
46
47
Once you drive up a moun - tain you can't back ___
Ooh ___ Aah ___ you can't back ___


down. Oh, once you drive up a moun - tain
down. Oh, once you drive up a moun - tain
You can't back__ down. Ma-ma makes__ a lot of sense if
You can't back__ down. Ooh
you know how to lis-ten, she is clear__ and con-cise.
Ooh Ooh She's con-cise


57
58
59
Dad-dy says, "I love her, son, but she's got mar-bles mis-sin." But I say "Hey! It's
Aah
Aah
Hunh?
mf
60
61
62
[Dialogue]
free ad - vice and what d' you ex-pect at that price?"
Ah
mf
(FREELY, MENO MOSSO)
63
64
65
What you be-lieve in is
Ma-ma says
RALL.
(Band tacet)

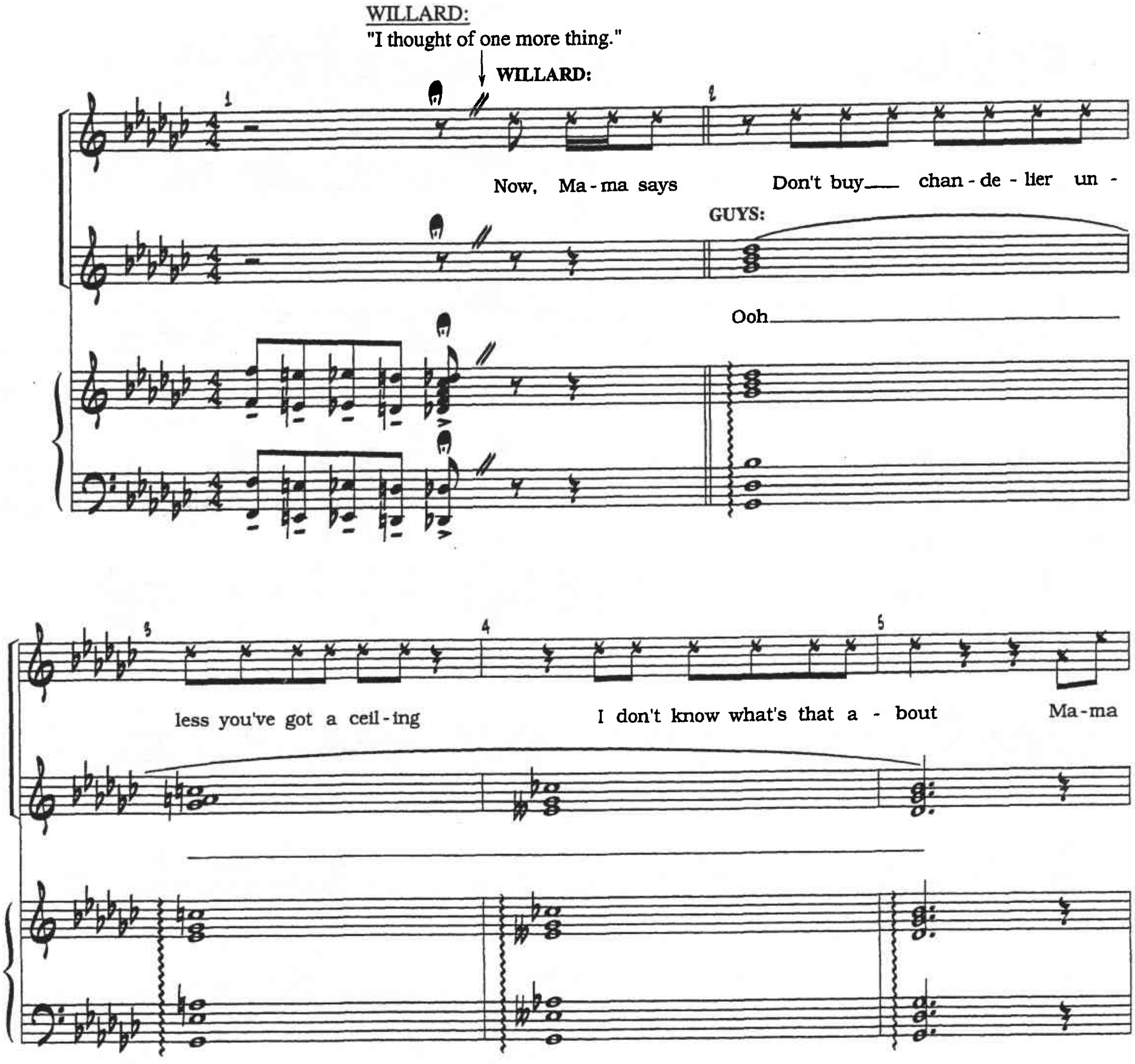

66
67
68
all you real-ly own
and I be-lieve that she's right.
Ooh
Ma - ma
69
70
(A TEMPO)
71
if you've got your doubts
boy, you're not-a-lone.
Just means you're read - y to
says
ooh
sfz
72
fight.
And Ma - ma says
it does - n't
Ma - ma says
it does - n't

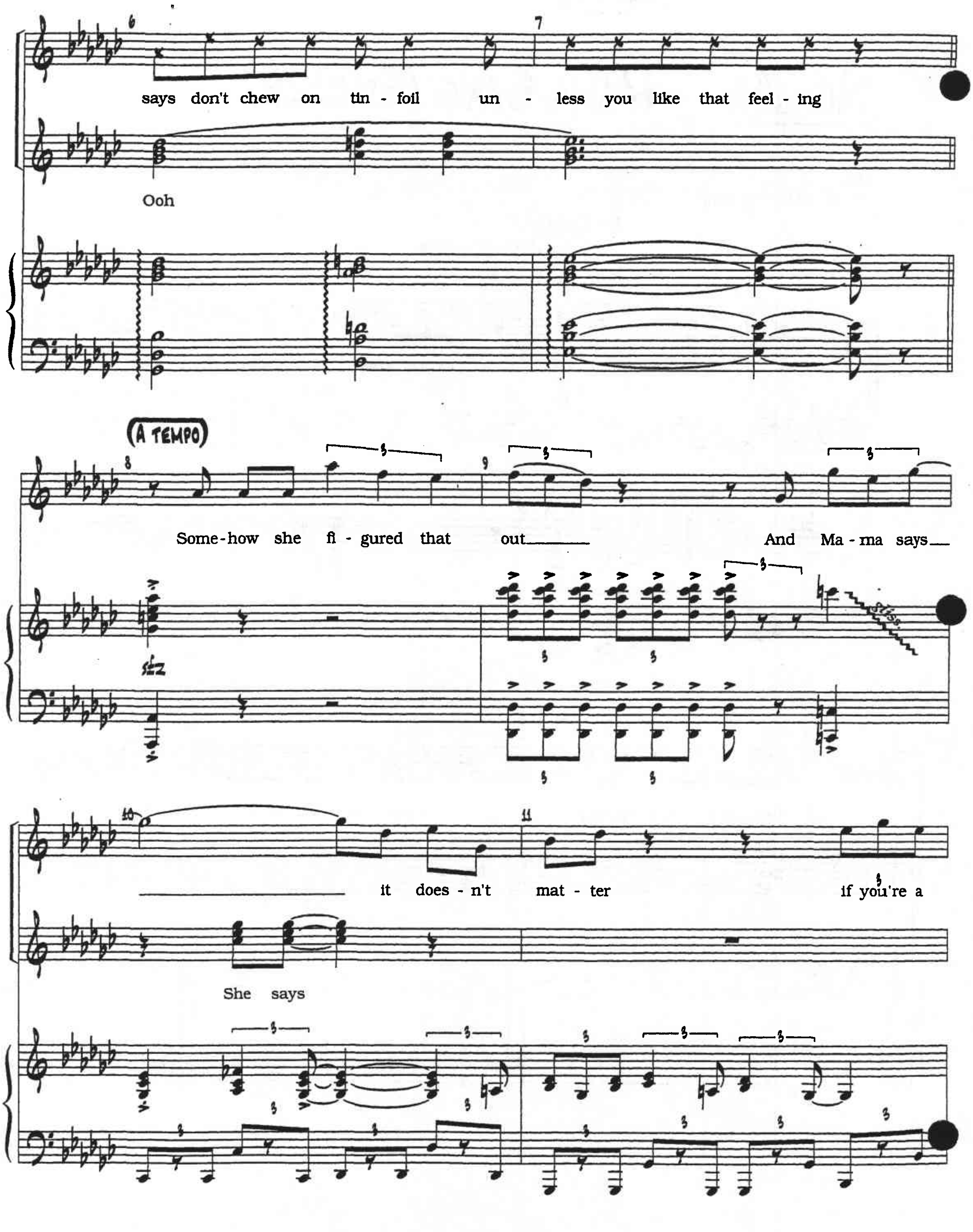

91
mat-ter If you drive a hard bar-gain or drive a-round town.
mat-ter
94
Once you drive up a moun-tain you can't back
Once you drive up a moun-tain you can't back
97
down. Once you drive up a moun-tain you
down. Once you drive up a moun-tain you
(Drs)

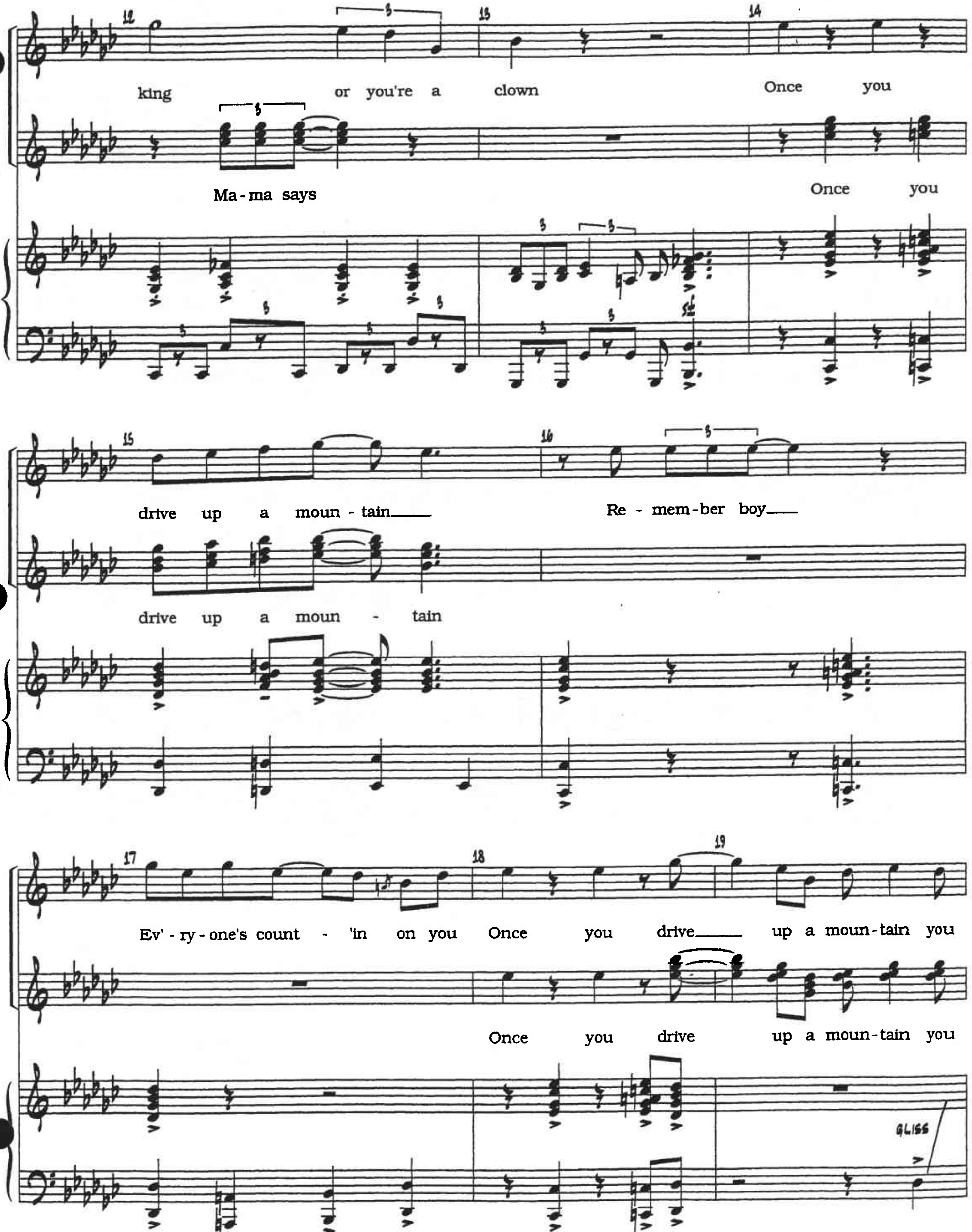

100
can't
back
down.
can't
back
down.
3
3
3
3
103
3
3
3
3
8VA
sfz

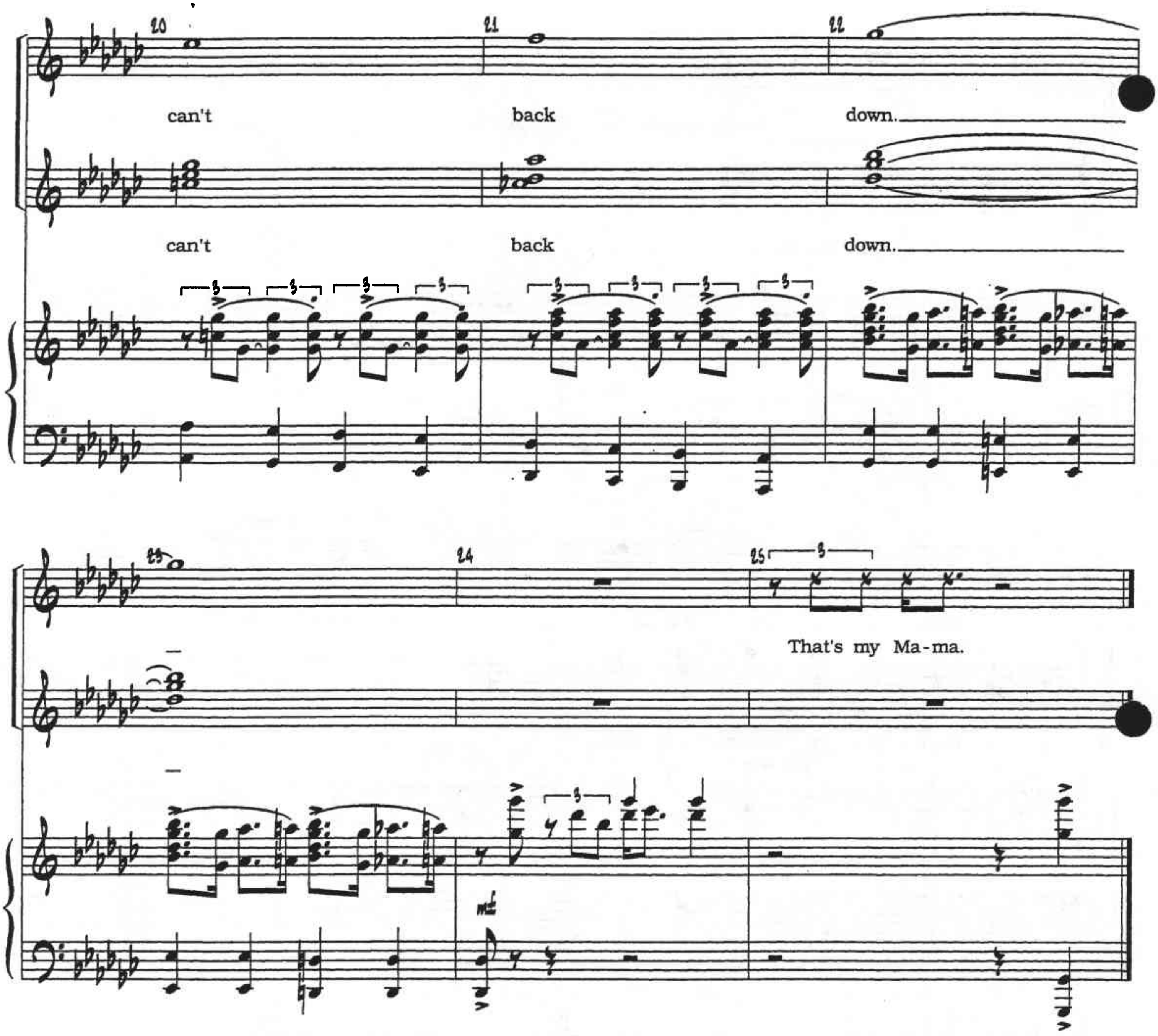
NO. 13A MAMA SAYS (ENCORE)

cue:
[WILLARD *re-enters.*]


WILLARD:
"I thought of one more thing."
WILLARD:
Now, Ma-ma says Don't buy chan-de-lier un-
GUYS:
Ooh
less you've got a ceil-ing I don't know what's that a-bout Ma-ma


6
7
says don't chew on tin - foil un - less you like that feel - ing
Ooh
(A TEMPO)
8
9
Some-how she fi - gured that out
And Ma - ma says
sfz
gliss.
10
11
it does - n't mat - ter if you're a
She says
3

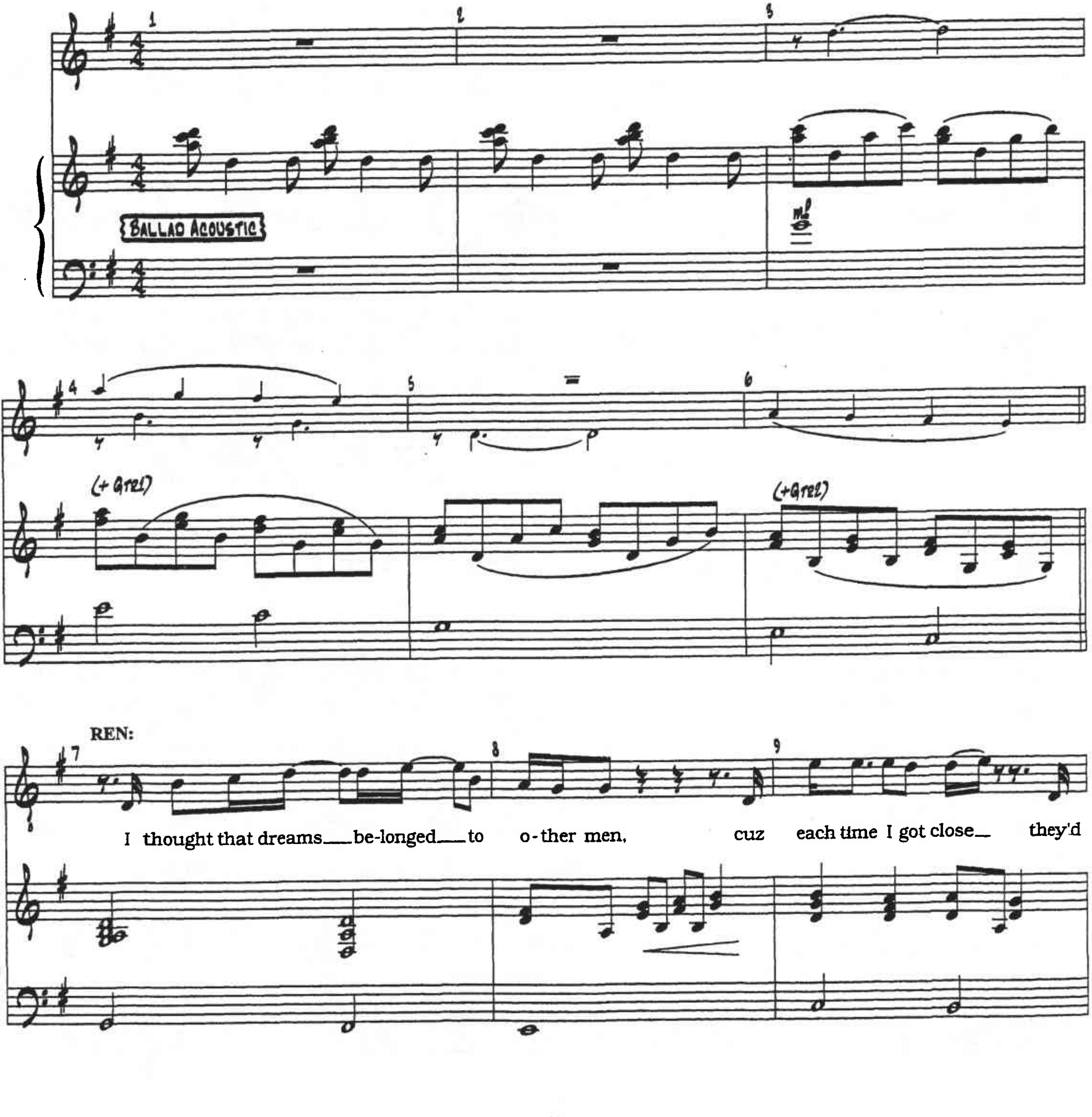

12
13
14
king or you're a clown Once you
Ma - ma says
Once you
15
16
drive up a moun - tain Re - mem - ber boy
drive up a moun - tain
17
18
19
Ev' - ry - one's count - 'in on you Once you drive up a moun - tain you
Once you drive up a moun - tain you
GLISS

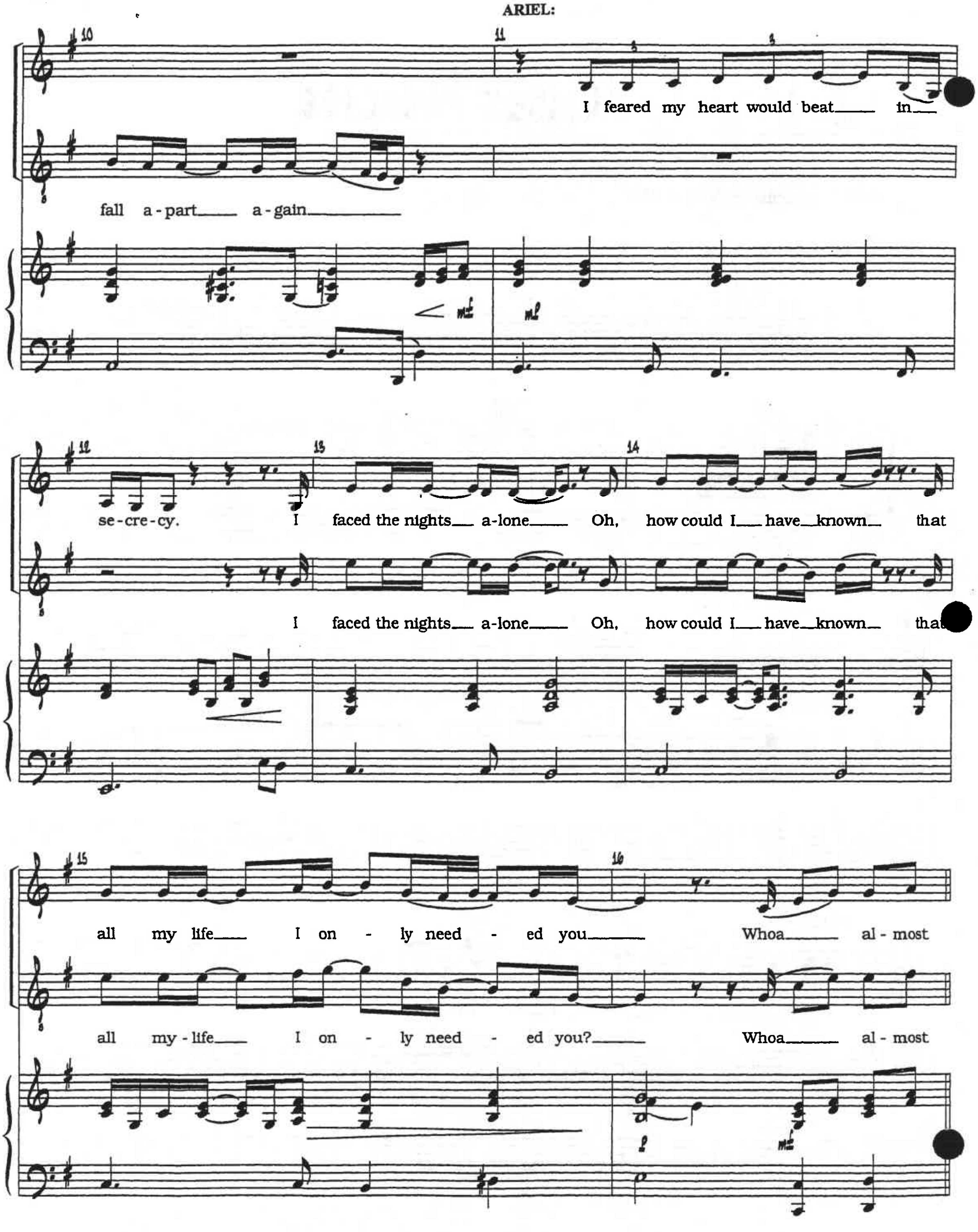

20
21
22
can't
back
down.
can't
back
down.
3
23
24
25
That's my Ma-ma.
mf

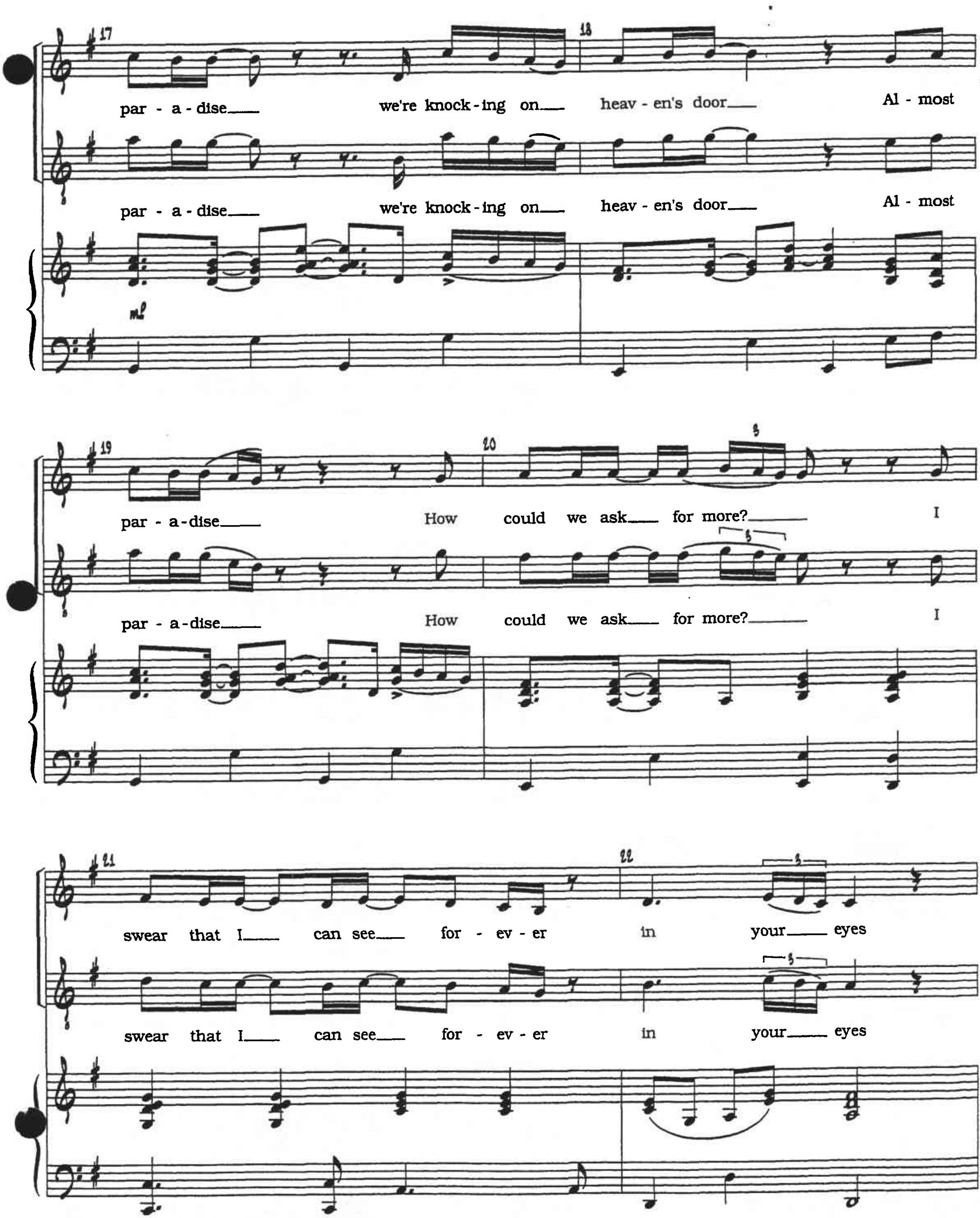
NO. 14 ALMOST PARADISE

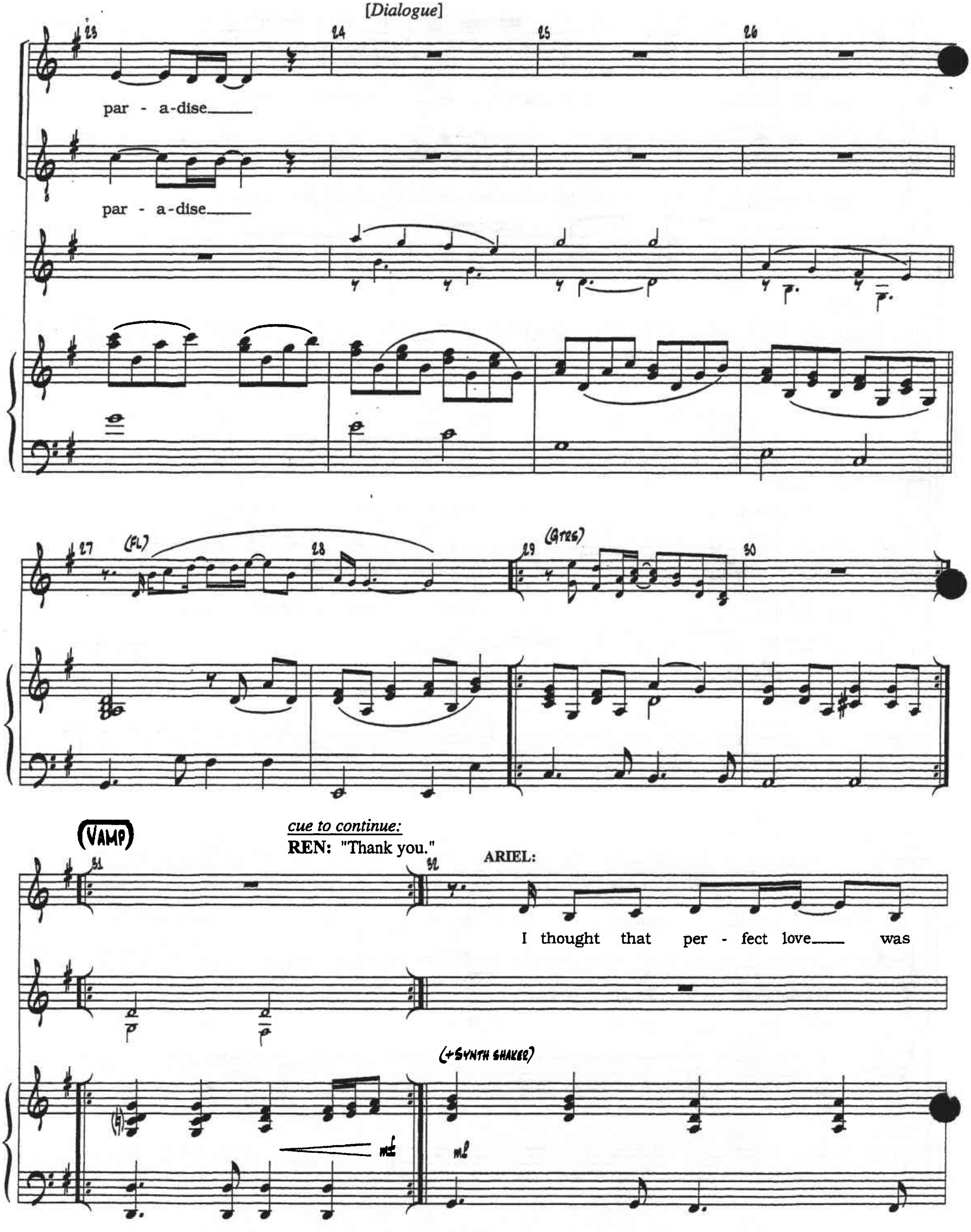
warning cue:
REN: "And somebody's who's sad."

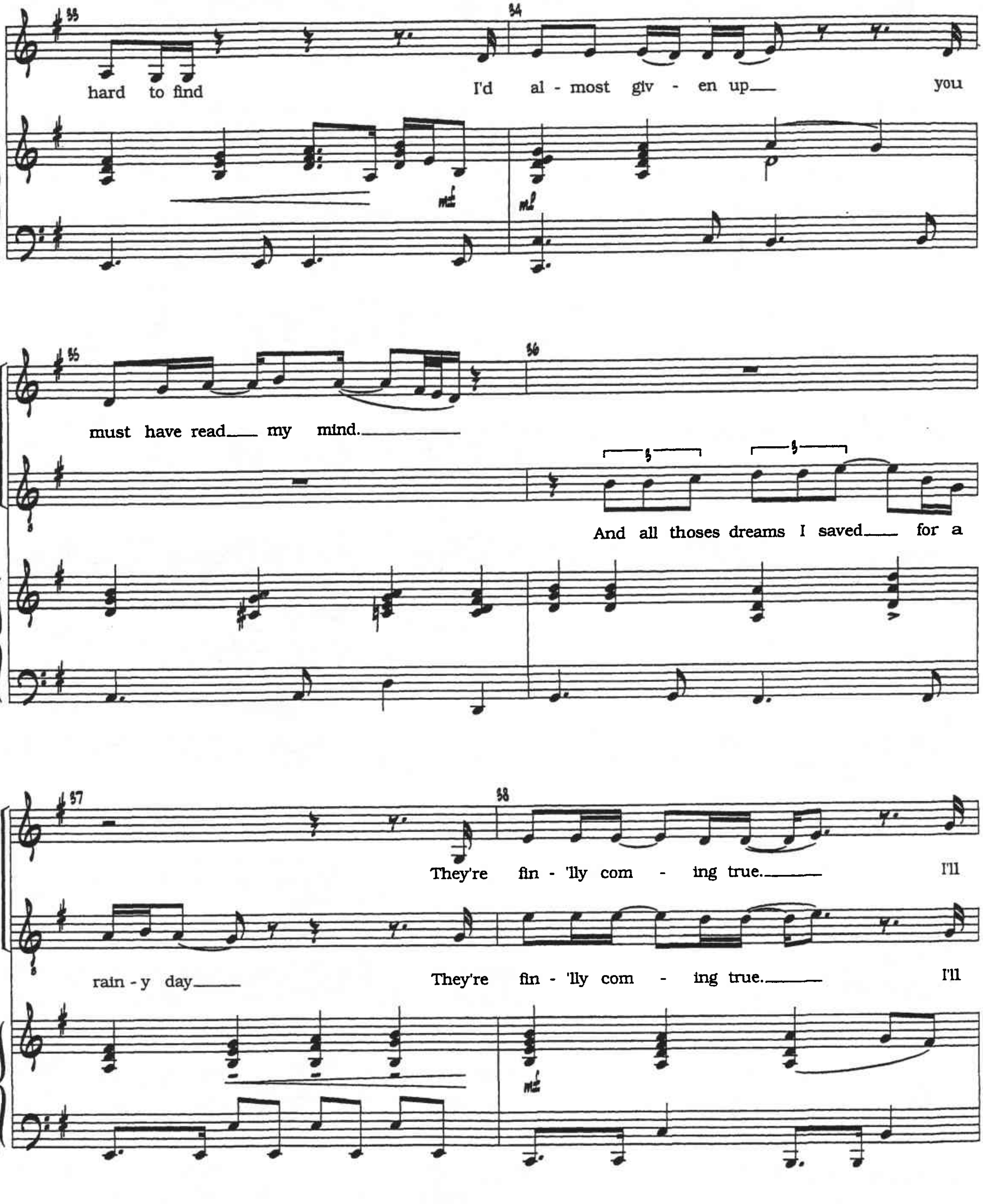
cue:
ARIEL: "Now you know."

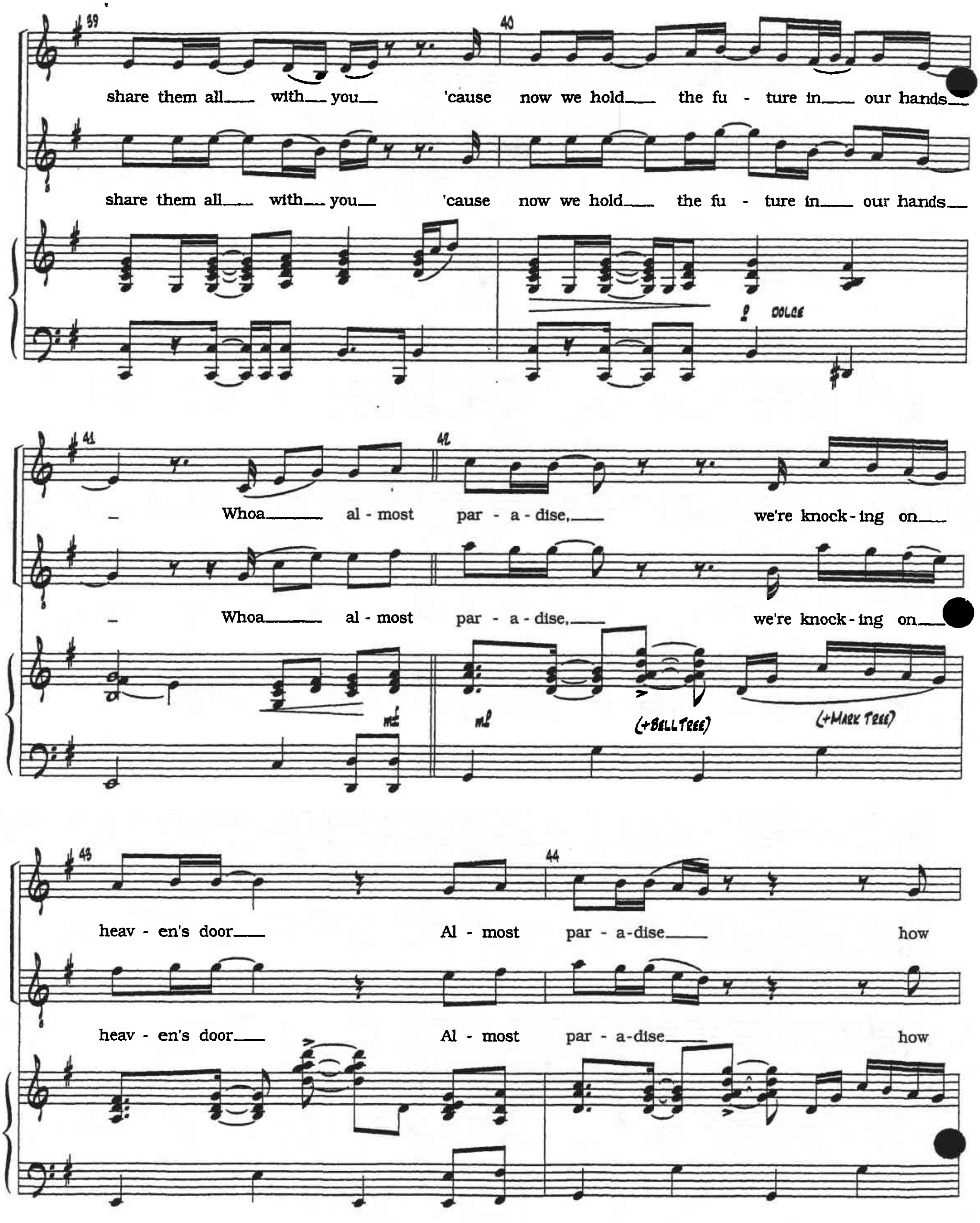

BALLAD ACOUSTIC
mf
(+ GTR1)
(+GTR2)
REN:
I thought that dreams___be-longed___to o-ther men, cuz each time I got close___ they'd

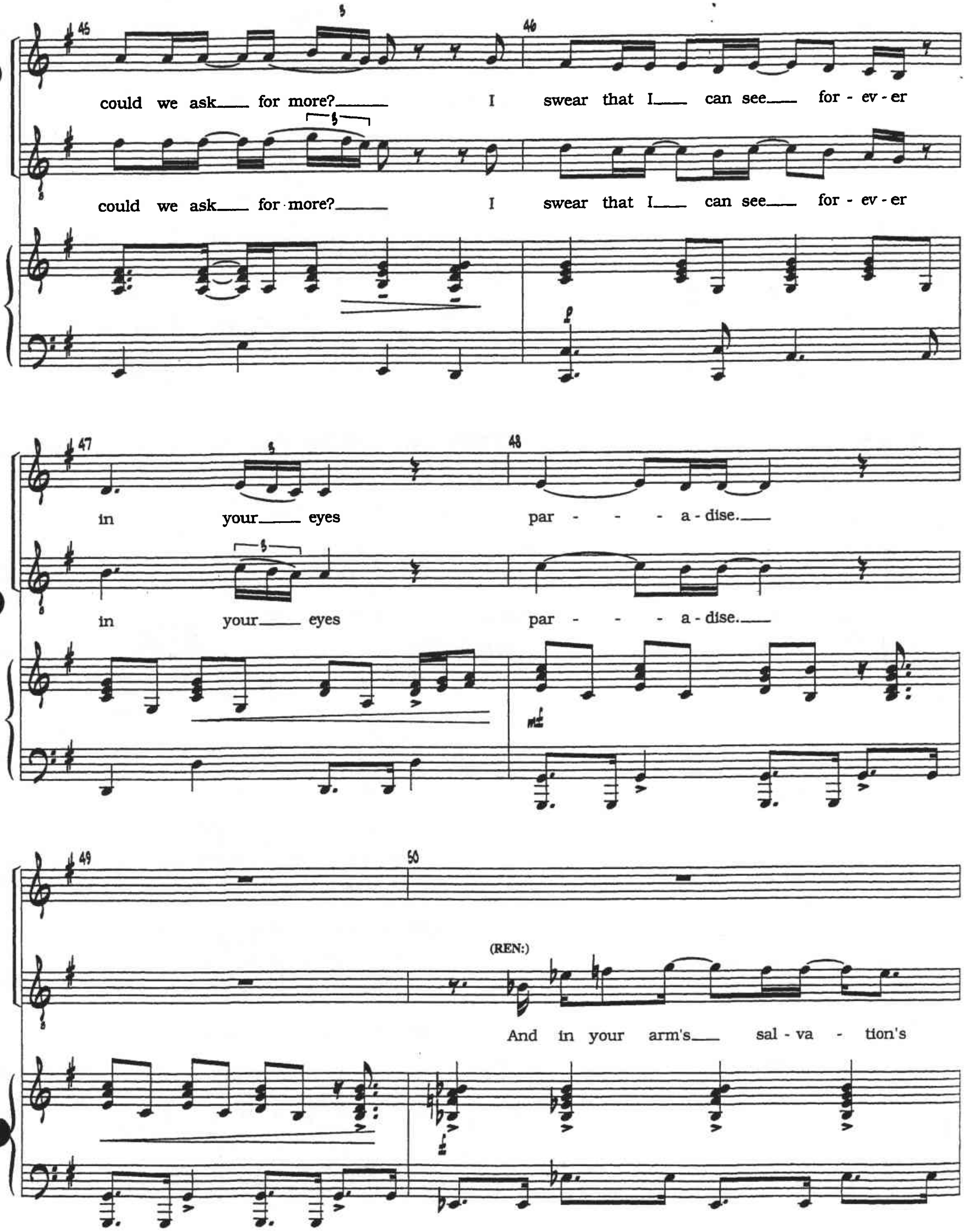

ARIEL:
I feared my heart would beat in
fall a-part a-gain
se-cre-cy. I faced the nights alone Oh, how could I have known that
I faced the nights a-lone Oh, how could I have known that
all my life I on-ly need-ed you Whoa al-most
all my-life I on-ly need-ed you? Whoa al-most
mf
f

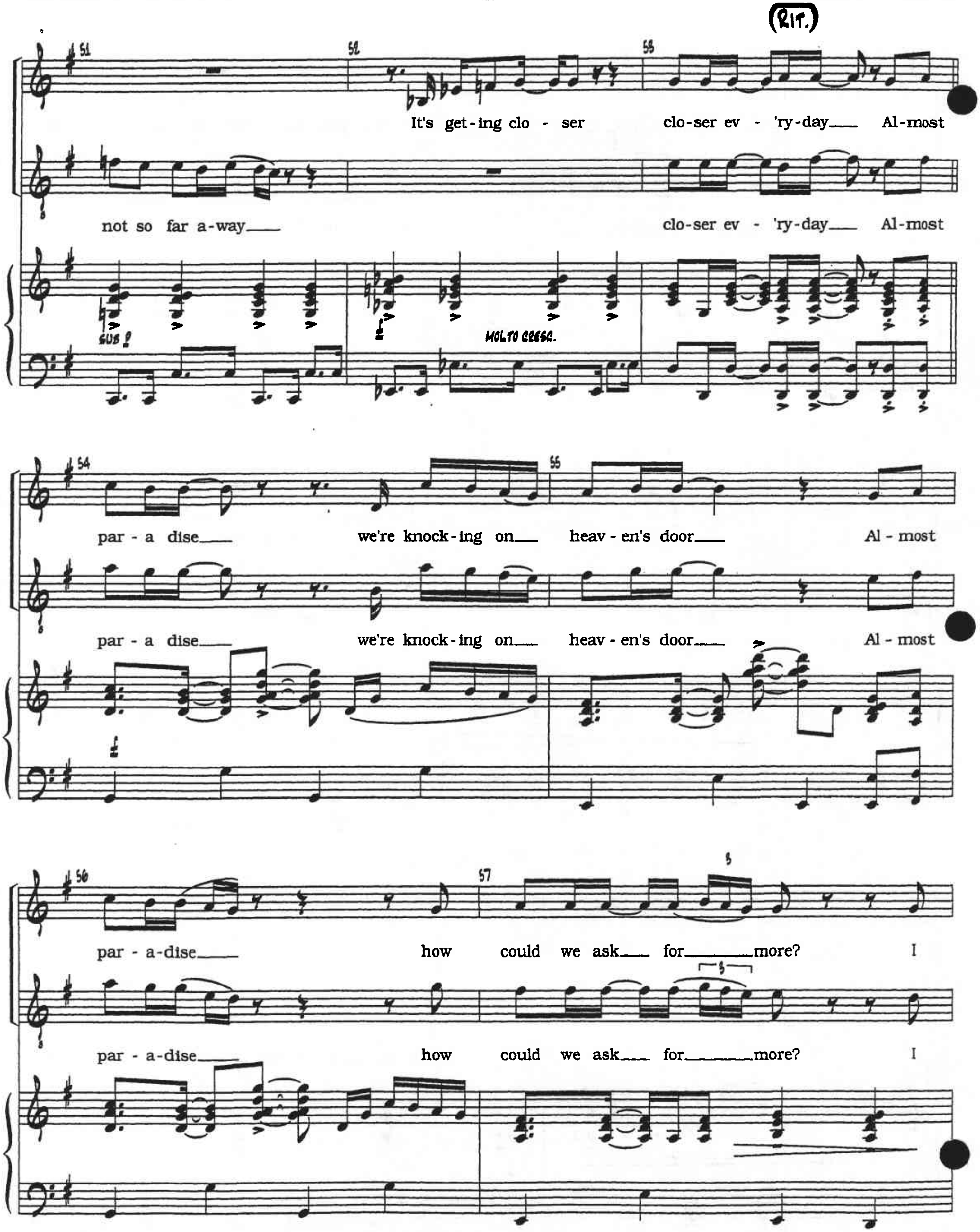

17
18
par - a - dise we're knock - ing on heav - en's door Al - most
par - a - dise we're knock - ing on heav - en's door Al - most
mf
19
20
3
par - a - dise How could we ask for more? I
par - a - dise How could we ask for more? I
21
22
3
swear that I can see for - ev - er in your eyes
swear that I can see for - ev - er in your eyes

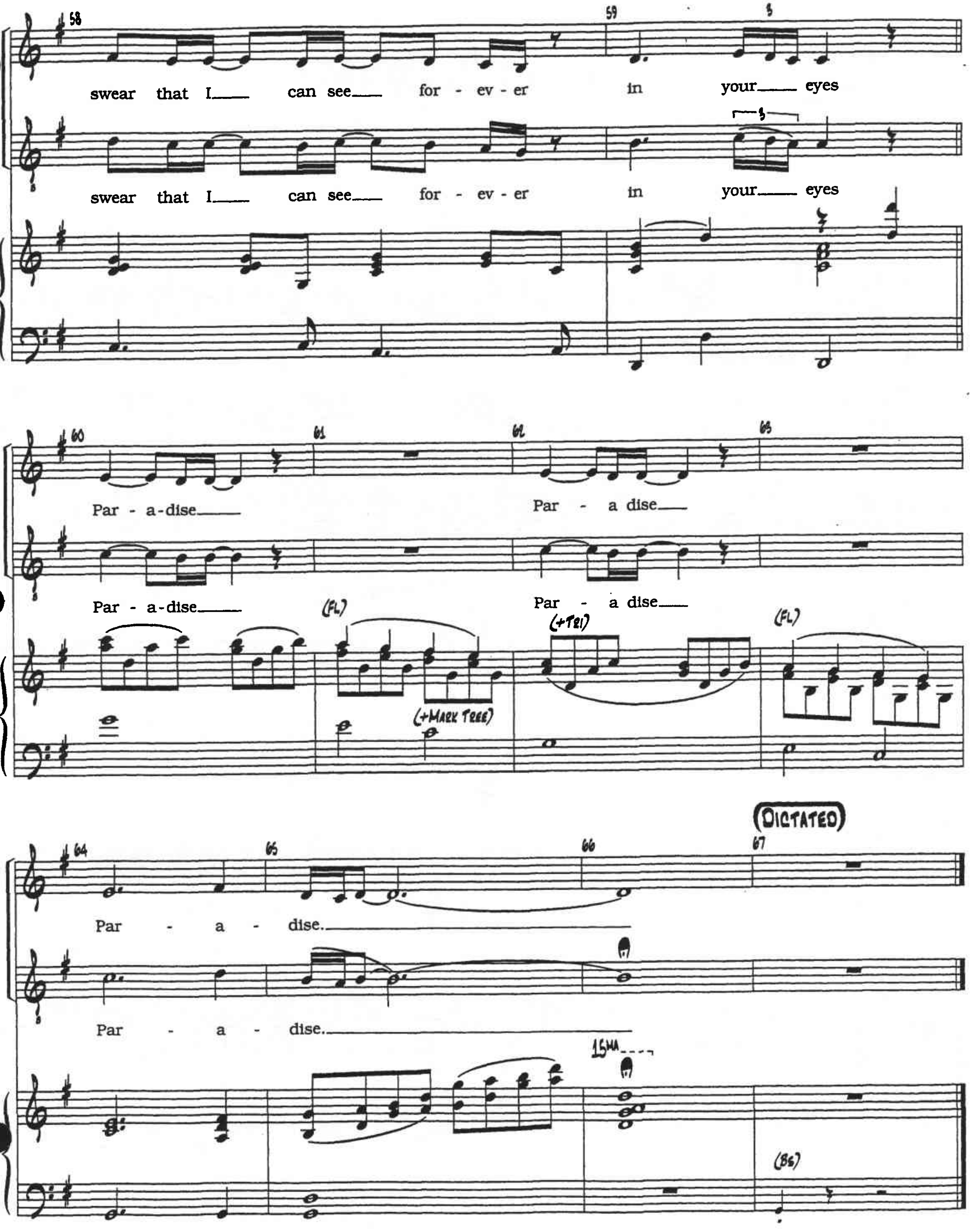

[Dialogue]
23
24
25
26
par - a-dise
par - a-dise
27
(FL)
28
(GTRS)
29
30
(VAMP)
cue to continue:
REN: "Thank you."
ARIEL:
31
32
I thought that per - fect love was
(+SYNTH SHAKER)
mf
mf


33
hard to find I'd al - most giv - en up you
mf
mf
34
35
must have read my mind.
36
3
3
And all thoses dreams I saved for a
37
They're fin - 'lly com - ing true. I'll
rain - y day They're fin - 'lly com - ing true. I'll
38
mf

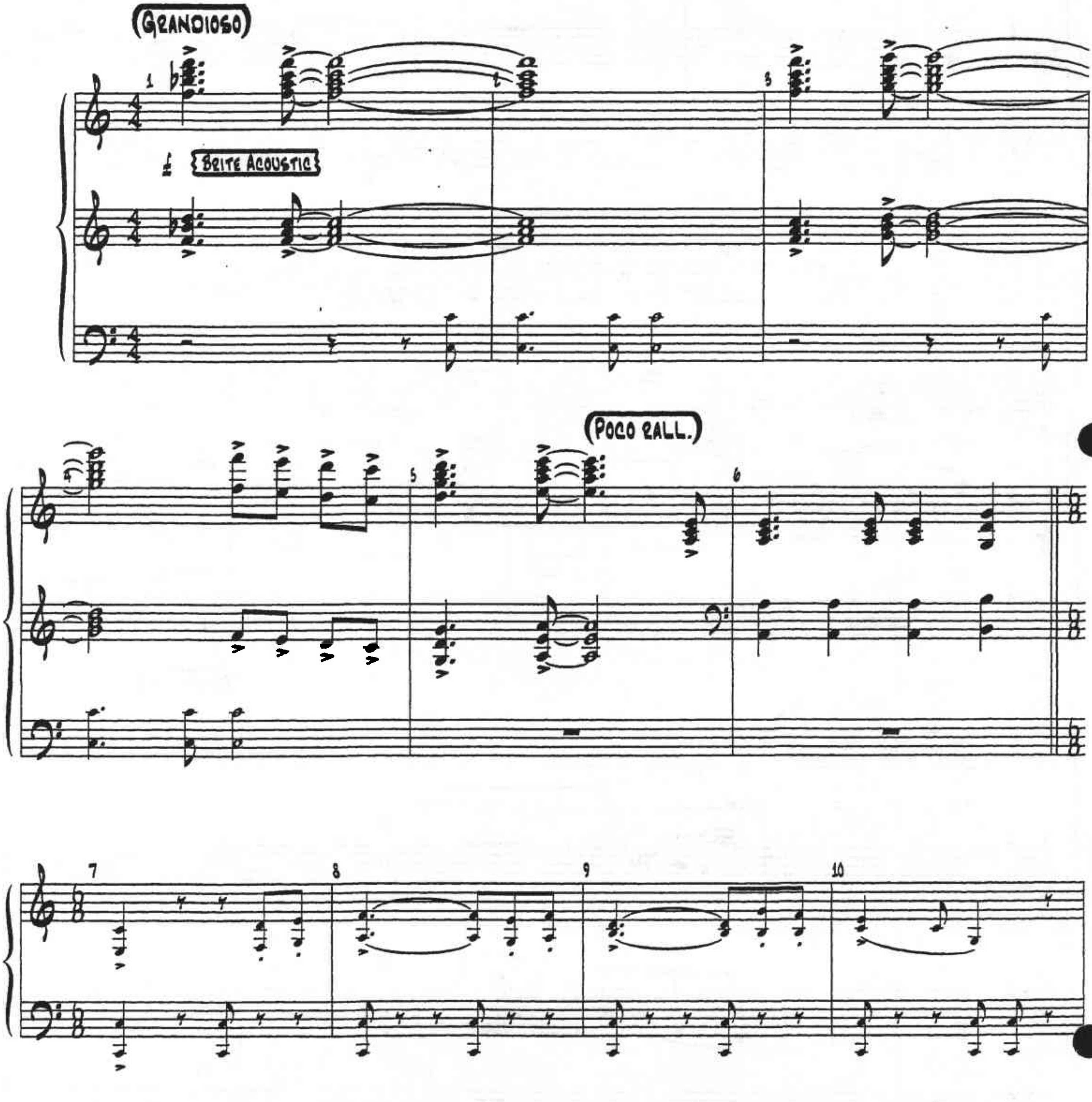

39
share them all with you 'cause
40
now we hold the fu - ture in our hands
share them all with you 'cause
now we hold the fu - ture in our hands
p DOLCE
41
Whoa al - most
42
par - a - dise, we're knock - ing on
Whoa al - most
par - a - dise, we're knock - ing on
mf
mf
(+BELL TREE)
(+MARK TREE)
43
heav - en's door Al - most
44
par - a - dise how
heav - en's door Al - most
par - a - dise how

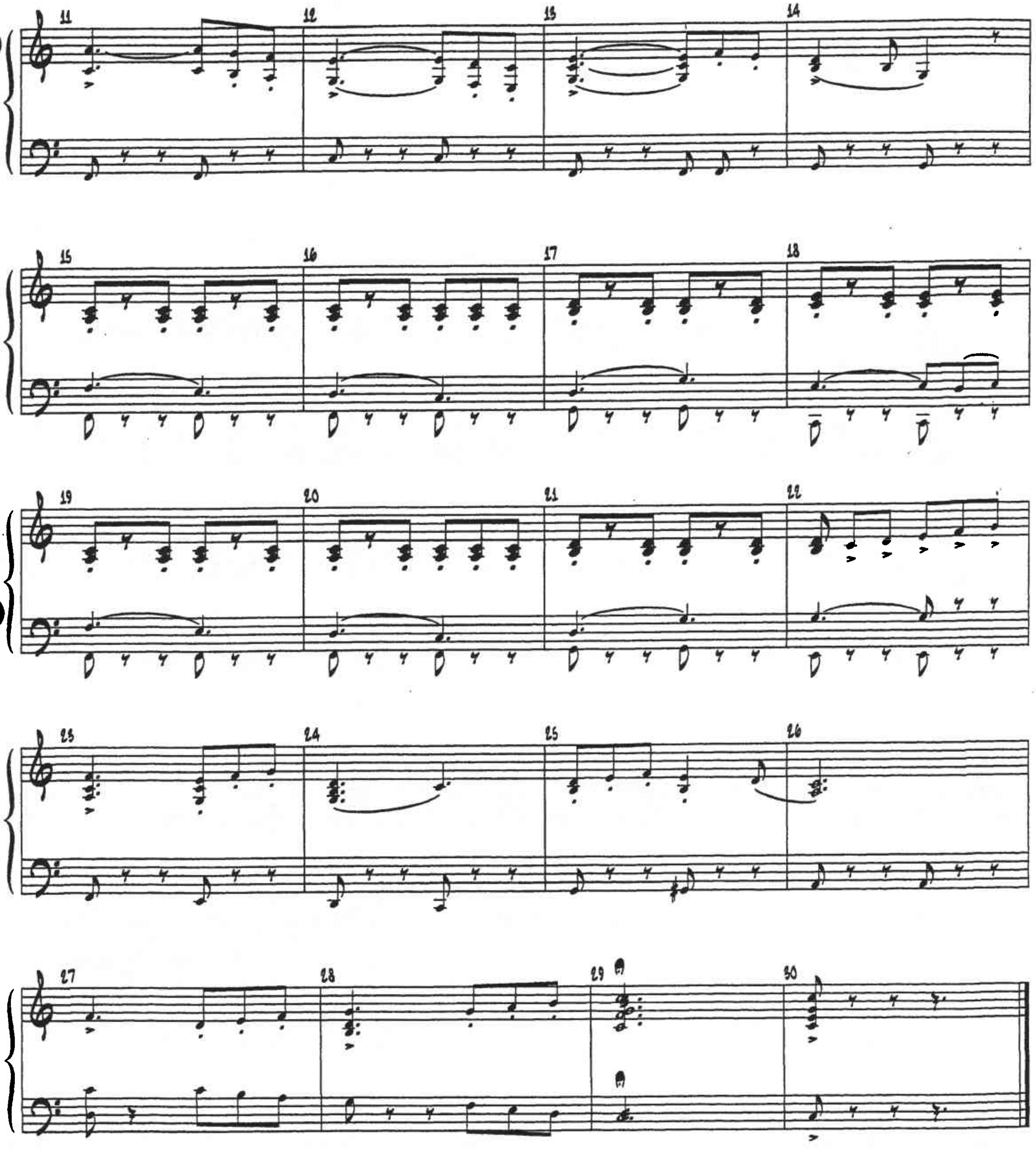

45
could we ask___ for more?___ I
46
swear that I___ can see___ for - ev - er
could we ask___ for more?___ I
swear that I___ can see___ for - ev - er
f
47
in your___ eyes
48
par - - - a - dise.___
in your___ eyes
par - - - a - dise.___
mf
49
50
(REN:)
And in your arm's___ sal - va - tion's
f


(Rit.)
51
52
53
It's get-ing clo - ser clo-ser ev - 'ry-day Al-most
not so far a-way clo-ser ev - 'ry-day Al-most
sub p
f
MOLTO CRESC.
54
55
par - a dise we're knock-ing on heav - en's door Al - most
par - a dise we're knock-ing on heav - en's door Al - most
f
56
57
3
par - a-dise how could we ask for more? I
par - a-dise how could we ask for more? I
3


58
swear that I___ can see___ for - ev - er
59
in your___ eyes
swear that I___ can see___ for - ev - er
in your___ eyes
60
Par - a-dise___
61
62
Par - a dise___
63
Par - a-dise___
(FL)
Par - a dise___
(+TRI)
(FL)
(+MARK TREE)
(DICTATED)
64
65
66
67
Par - a - dise.___
Par - a - dise.___
15MA
(BS)

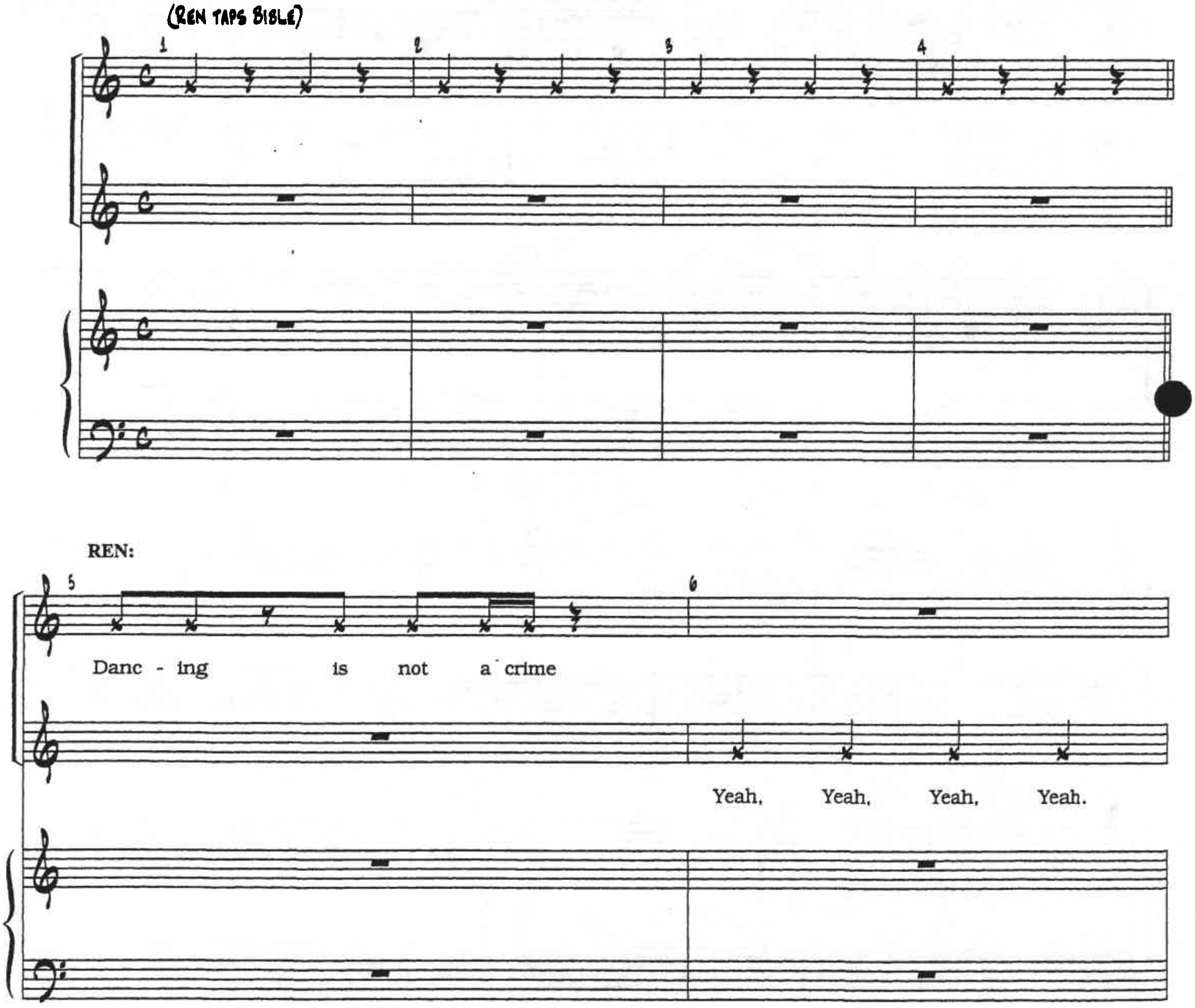
NO. 14A OUT OF PARADISE

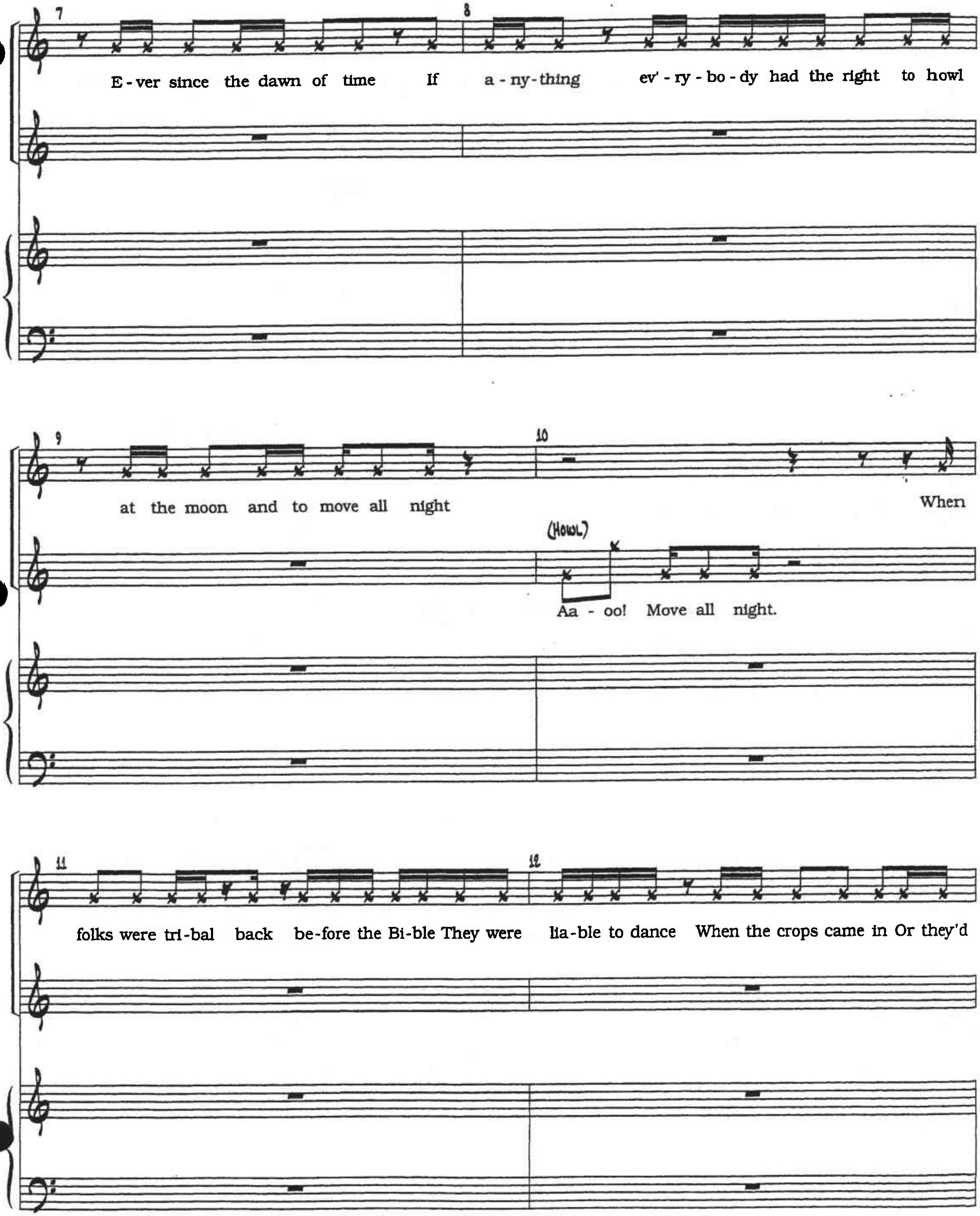

(GRANDIOSO)
BRITE ACOUSTIC
(POCO RALL.)
1
3
4
5
6
7
8
9
10

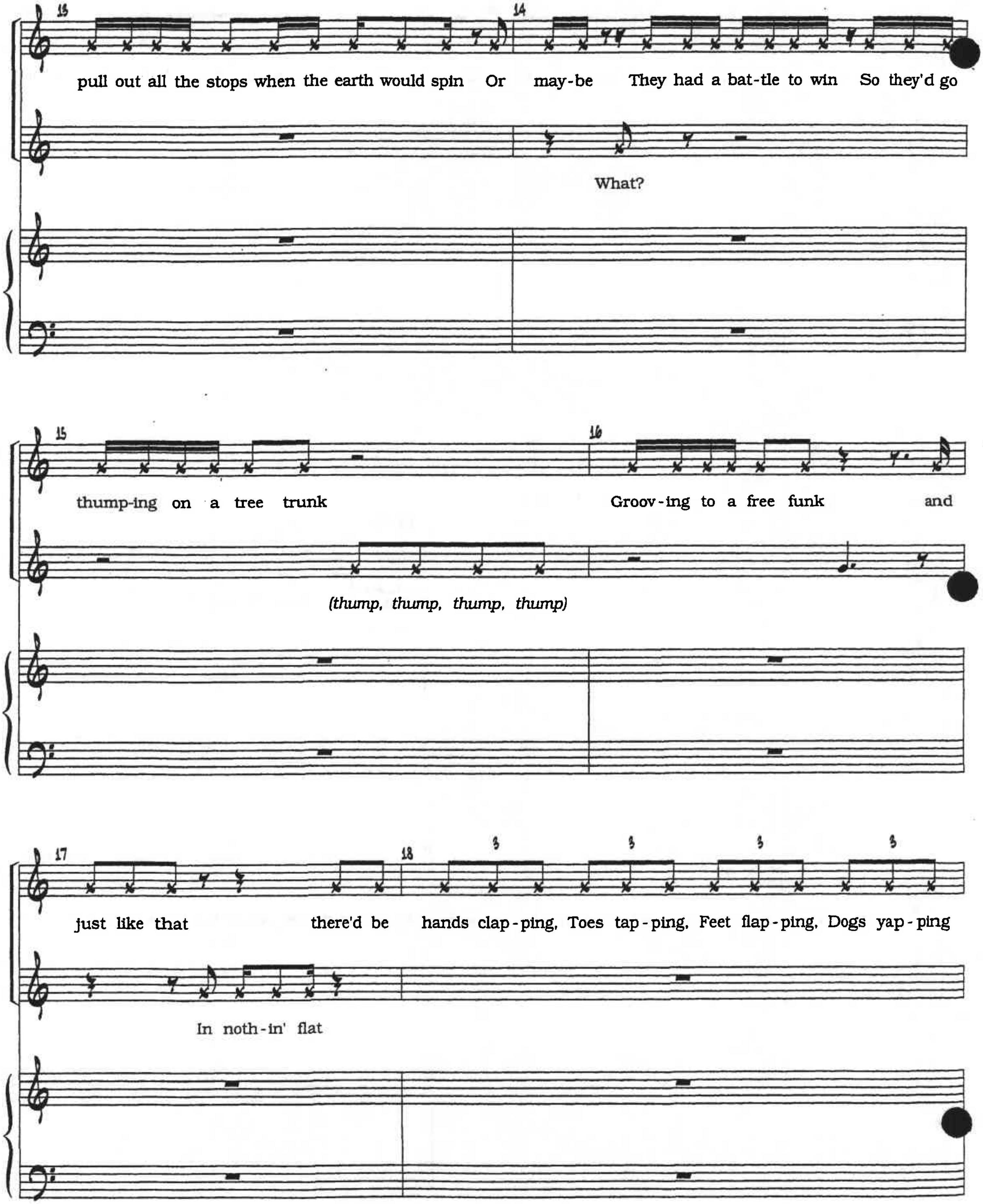


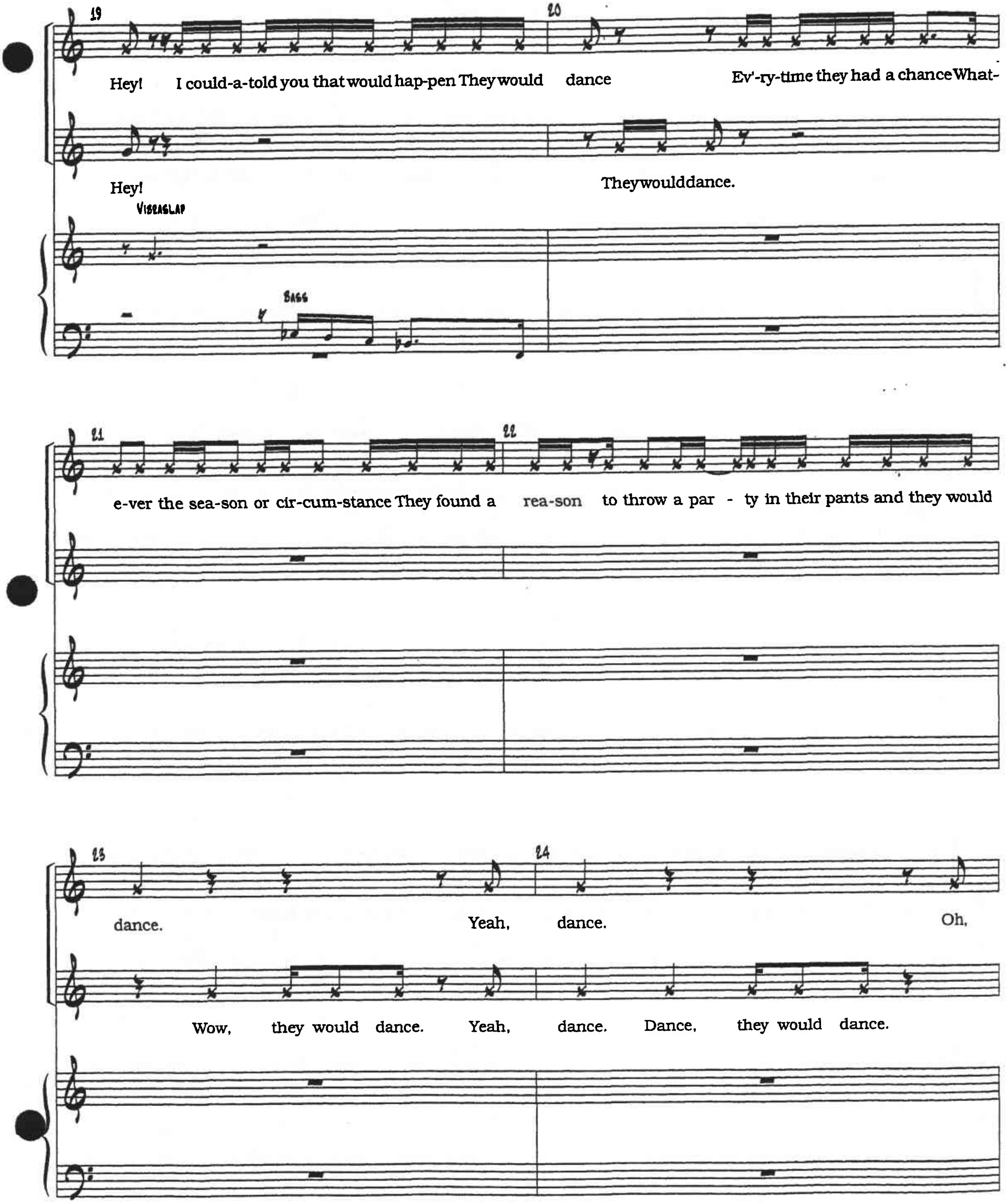
No. 15 DANCING IS NOT A CRIME

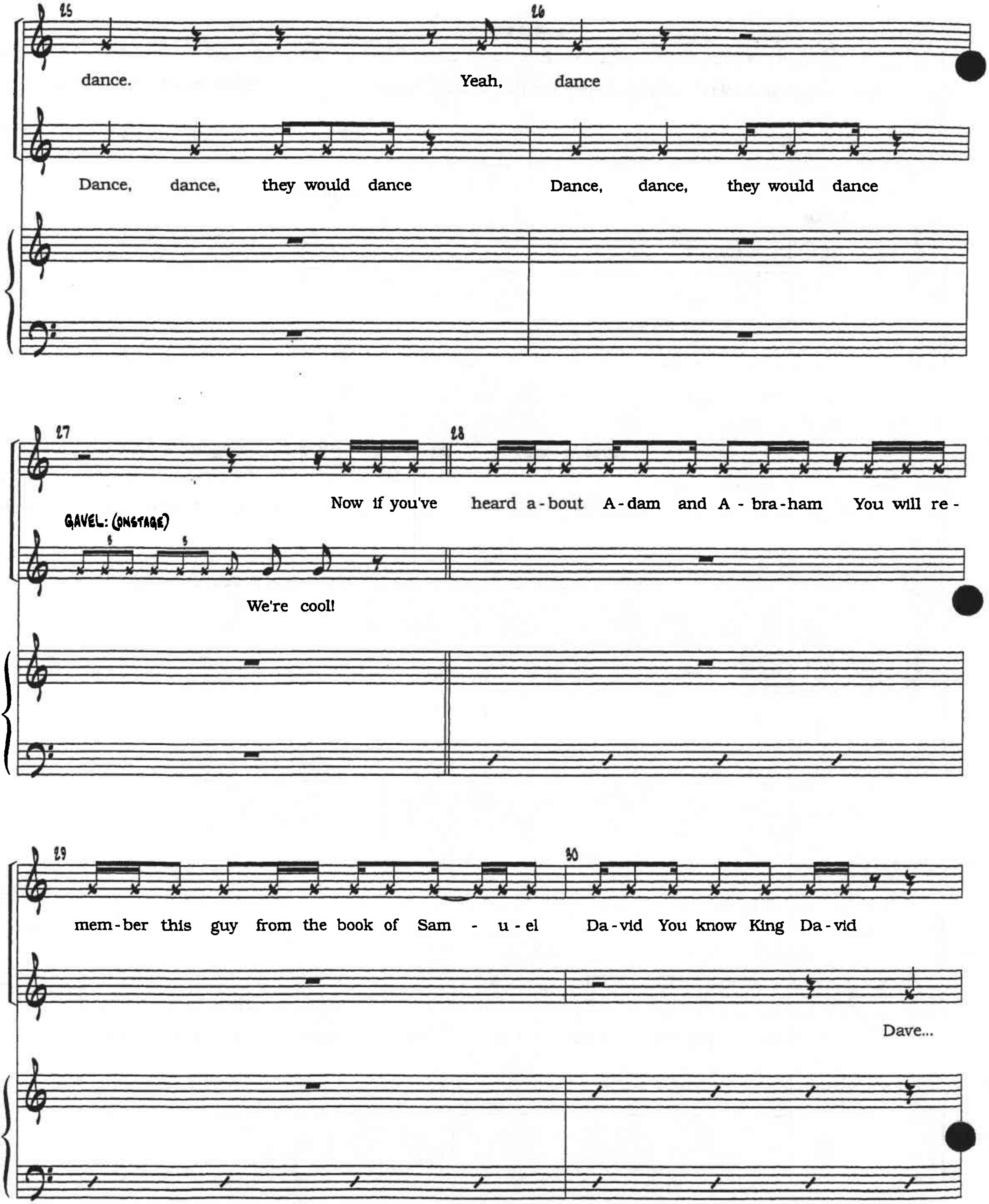
cue:
VI: "I believe that Mr. McCormack has a right to be heard."

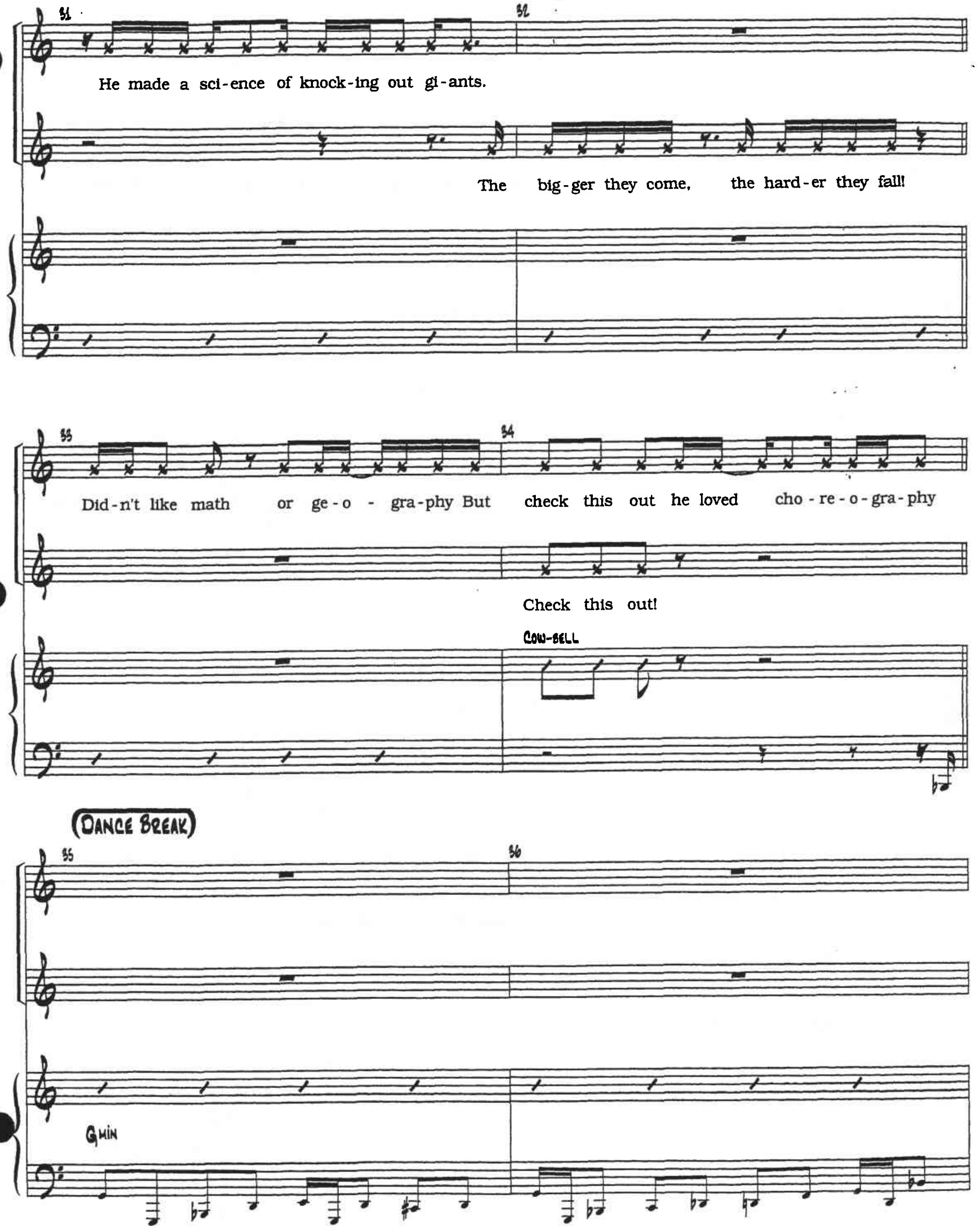

(REN TAPS BIBLE)
1
2
3
4
REN:
5
6
Danc - ing is not a crime
Yeah, Yeah, Yeah, Yeah.

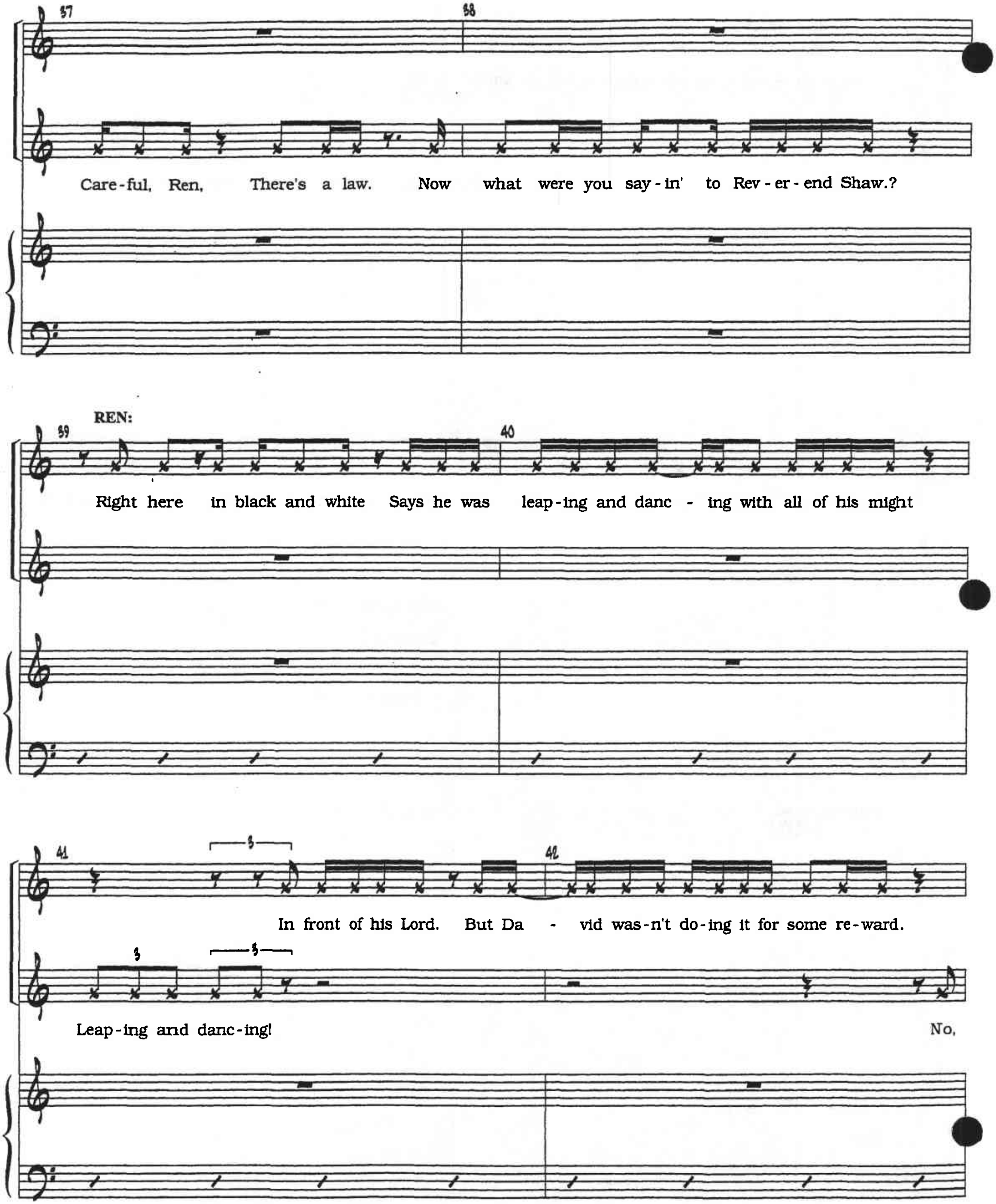

7
E-ver since the dawn of time
8
If a-ny-thing ev'-ry-bo-dy had the right to howl
9
at the moon and to move all night
10
When
(HOWL)
Aa - oo! Move all night.
11
folks were tri-bal back be-fore the Bi-ble They were
12
lia-ble to dance When the crops came in Or they'd

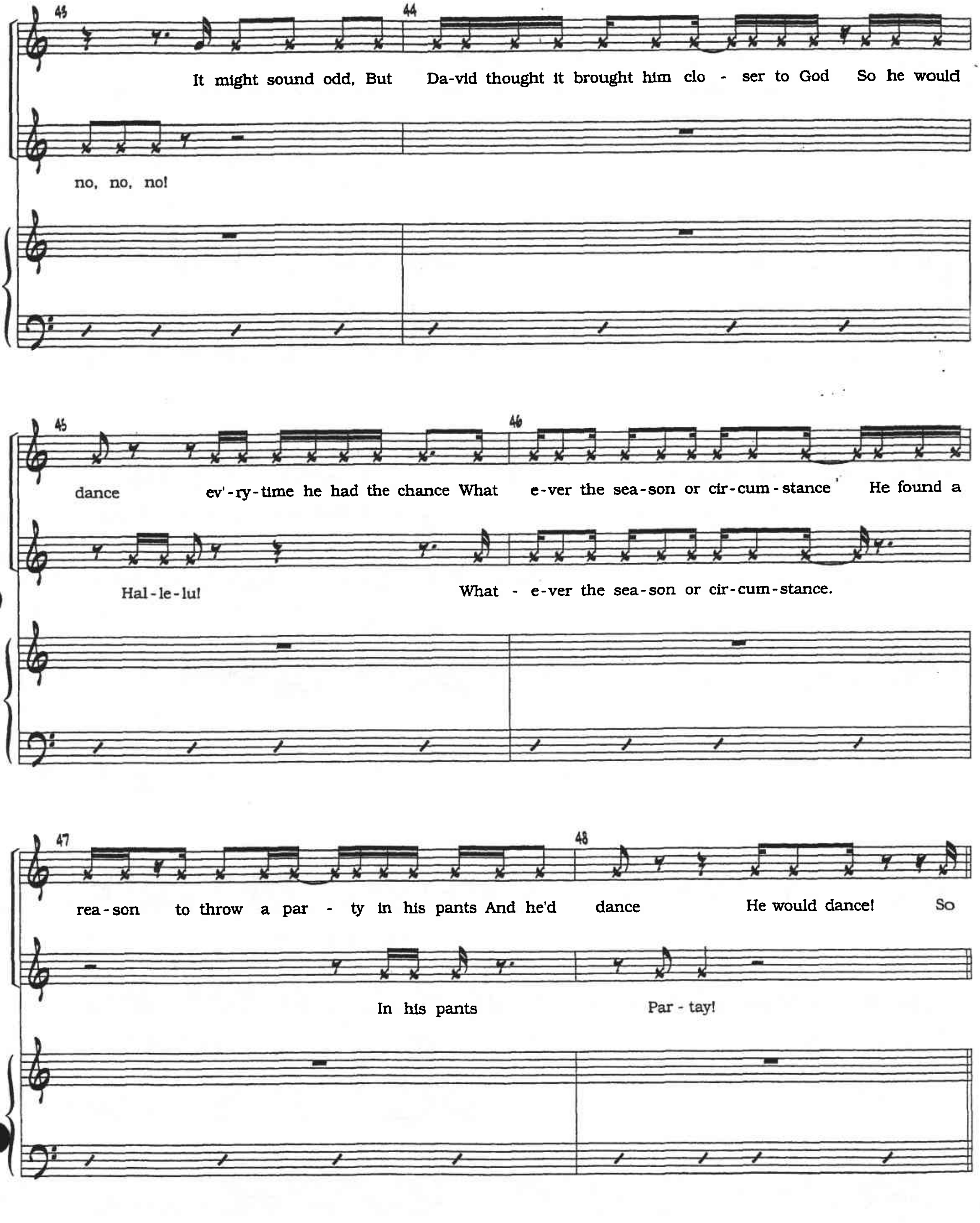

13
14
pull out all the stops when the earth would spin Or may-be They had a bat-tle to win So they'd go
What?
15
16
thump-ing on a tree trunk
Groov-ing to a free funk and
(thump, thump, thump, thump)
17
18
3
just like that there'd be hands clap-ping, Toes tap-ping, Feet flap-ping, Dogs yap-ping
In noth-in' flat

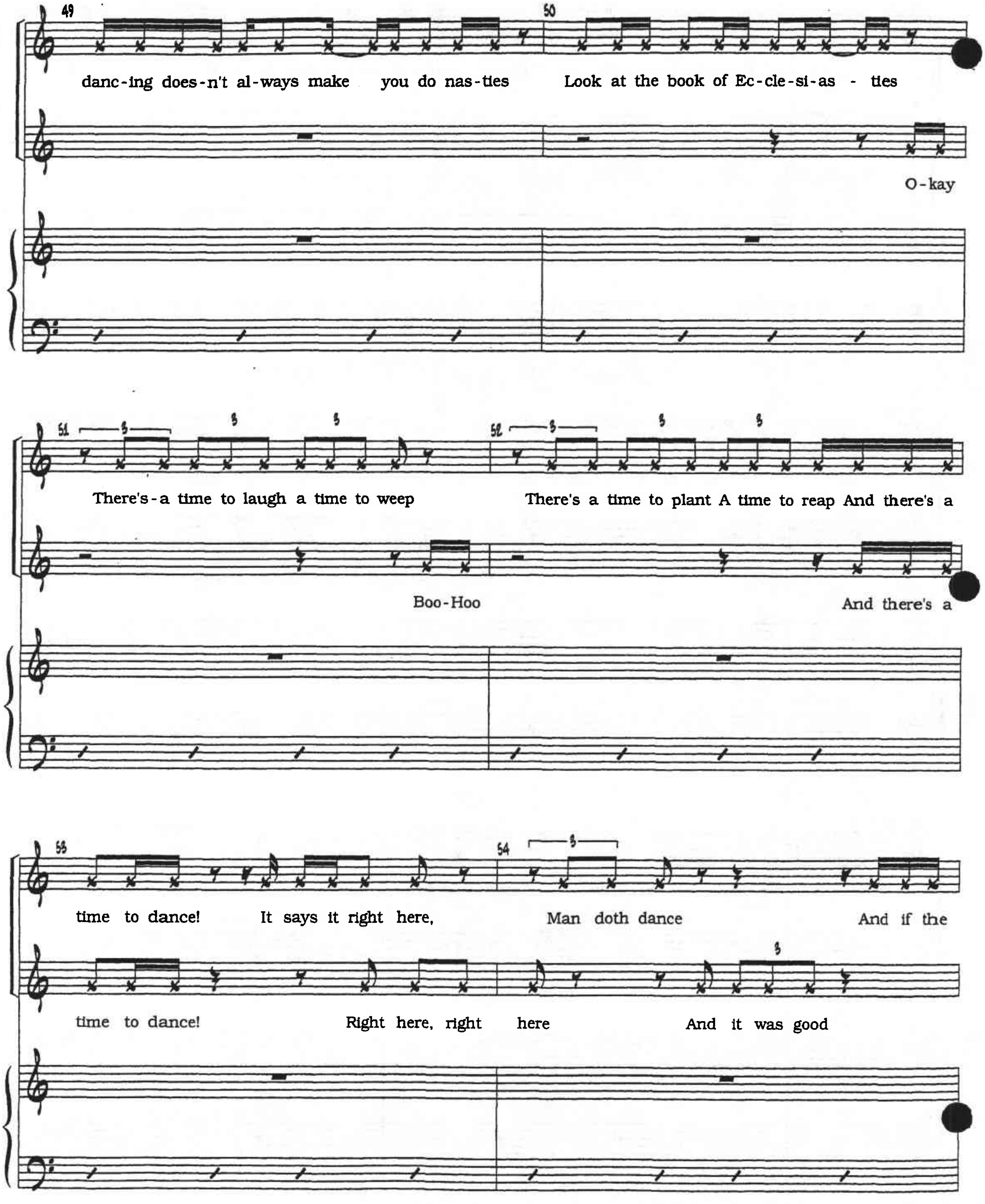

19
Hey! I could-a-told you that would hap-pen They would
20
dance Ev'-ry-time they had a chance What-
Hey!
They would dance.
Vibraslap
Bass
21
e-ver the sea-son or cir-cum-stance They found a
22
rea-son to throw a par - ty in their pants and they would
23
dance. Yeah,
24
dance. Oh,
Wow, they would dance. Yeah, dance. Dance, they would dance.

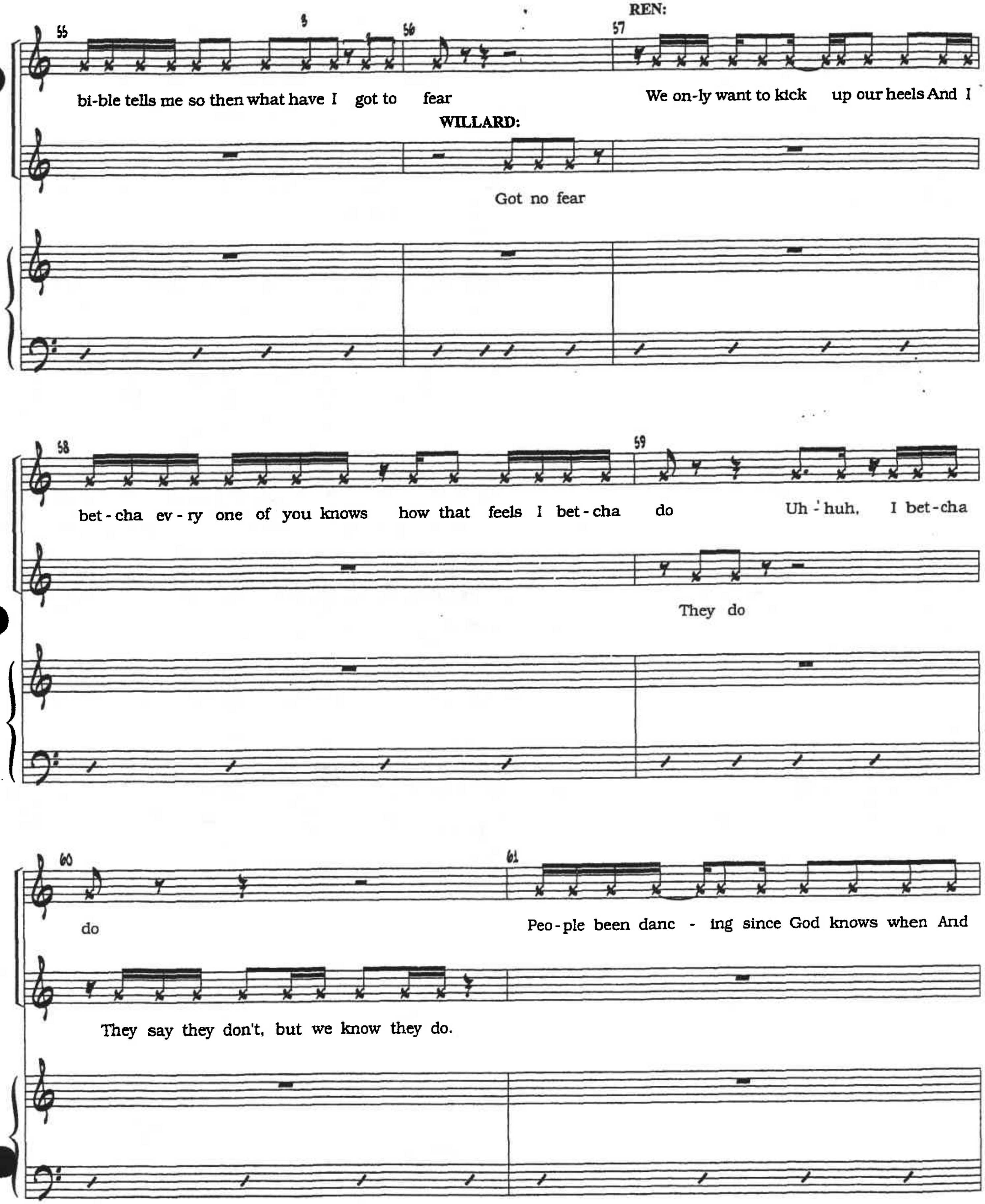

25
dance.
Yeah,
26
dance
Dance, dance, they would dance
Dance, dance, they would dance
27
28
Now if you've heard a-bout A-dam and A-bra-ham You will re-
GAVEL: (ONSTAGE)
We're cool!
29
30
mem-ber this guy from the book of Sam - u-el Da-vid You know King Da-vid
Dave...

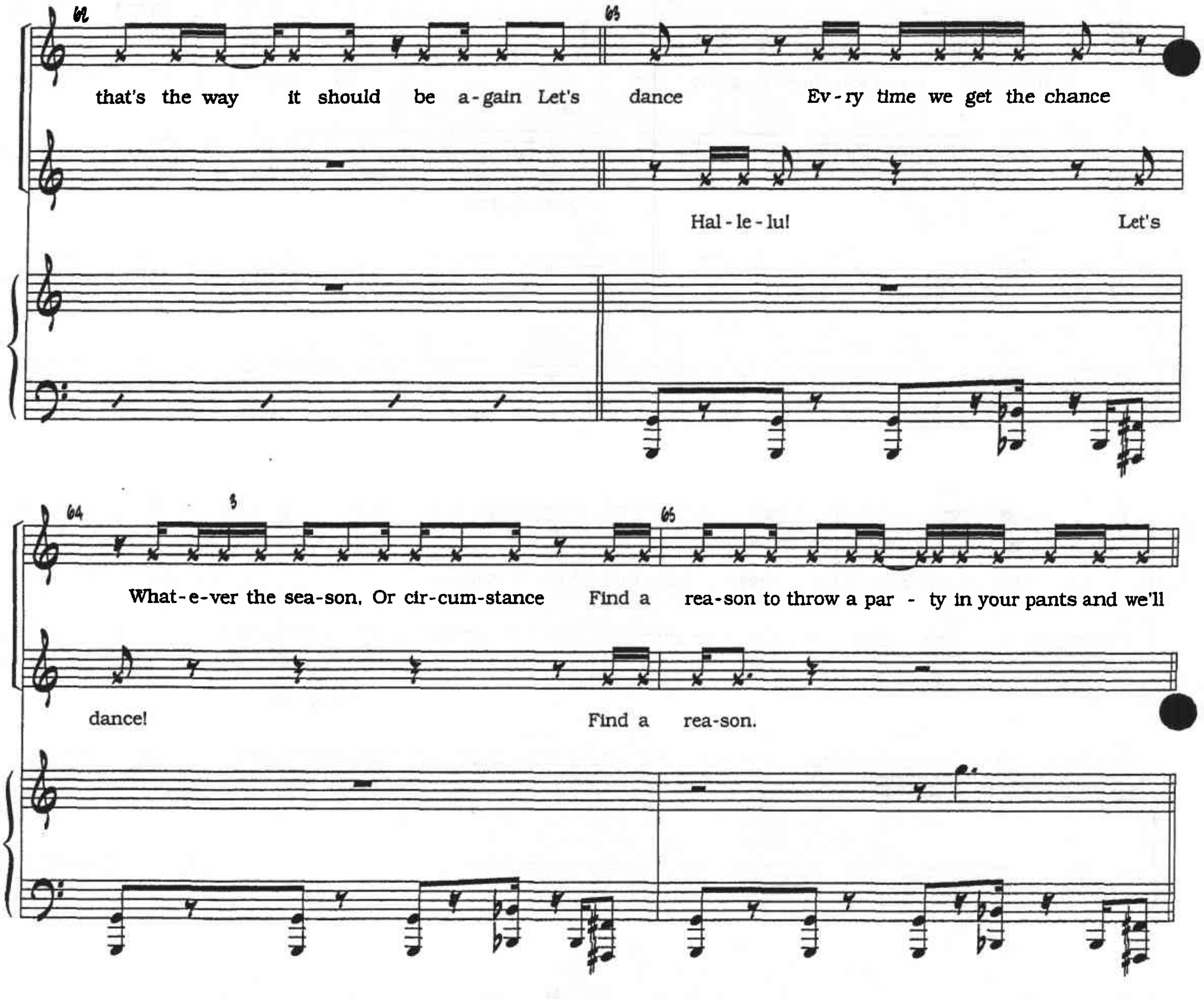

31
He made a sci-ence of knock-ing out gi-ants.
32
The big-ger they come, the hard-er they fall!
33
Did-n't like math or ge-o-gra-phy But
34
check this out he loved cho-re-o-gra-phy
Check this out!
COW-BELL
DANCE BREAK
35
36
GMIN

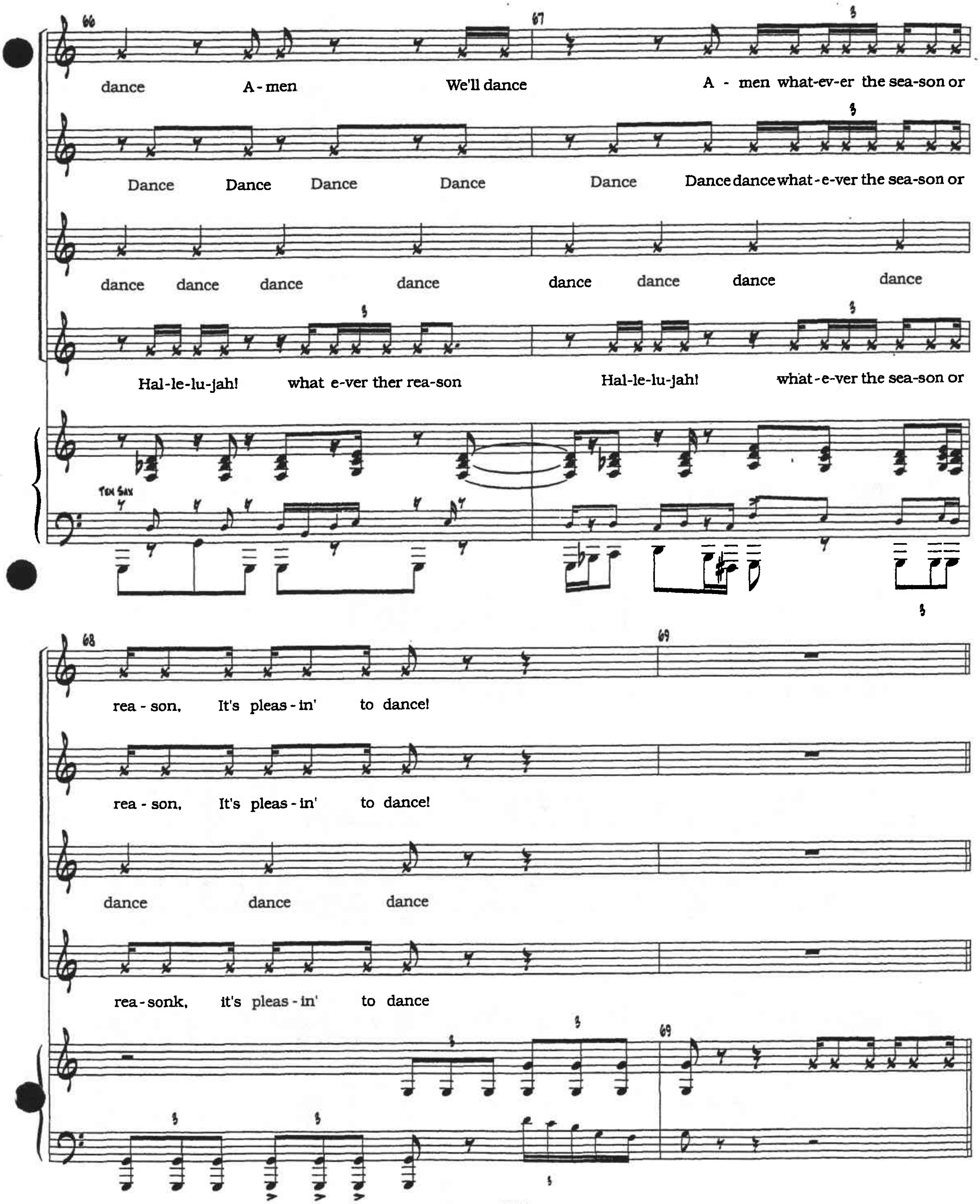

Care-ful, Ren, There's a law. Now what were you say-in' to Rev-er-end Shaw.?
REN:
Right here in black and white Says he was leap-ing and danc - ing with all of his might
In front of his Lord. But Da - vid was-n't do-ing it for some re-ward.
Leap-ing and danc-ing!
No,

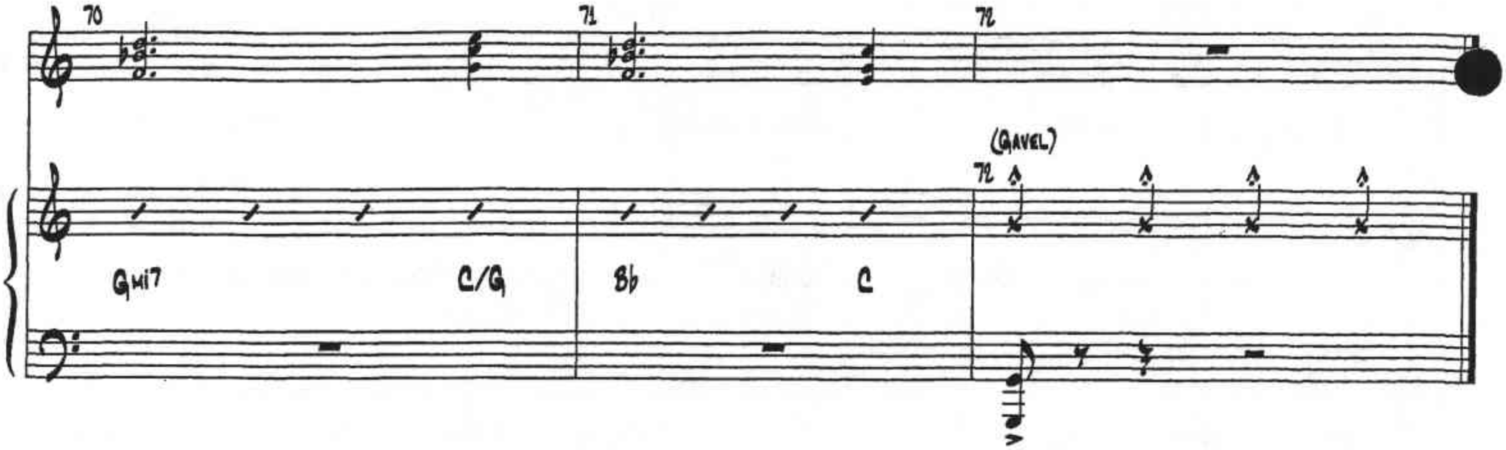

43
It might sound odd, But
no, no, no!
44
Da-vid thought it brought him clo - ser to God So he would
45
dance ev'-ry-time he had the chance What
Hal-le-lu!
What - e-ver the sea-son or cir-cum-stance.
46
e-ver the sea-son or cir-cum-stance He found a
47
rea-son to throw a par - ty in his pants And he'd
In his pants
48
dance He would dance! So
Par - tay!


49
dancing doesn't always make you do nasties
50
Look at the book of Ecclesiastes
Okay
51
There's-a time to laugh a time to weep
Boo-Hoo
52
There's a time to plant A time to reap And there's a
And there's a
53
time to dance! It says it right here,
time to dance! Right here, right here
54
Man doth dance And if the
And it was good
3


REN:
WILLARD:
55
3
56
57
bi-ble tells me so then what have I got to fear
Got no fear
We on-ly want to kick up our heels And I
58
59
bet-cha ev-ry one of you knows how that feels I bet-cha do
They do
Uh-huh. I bet-cha
60
61
do
They say they don't, but we know they do.
Peo-ple been danc-ing since God knows when And


62
that's the way it should be a-gain Let's
63
dance Ev-ry time we get the chance
Hal-le-lu! Let's
64
3
What-e-ver the sea-son. Or cir-cum-stance Find a
65
rea-son to throw a par - ty in your pants and we'll
dance! Find a rea-son.

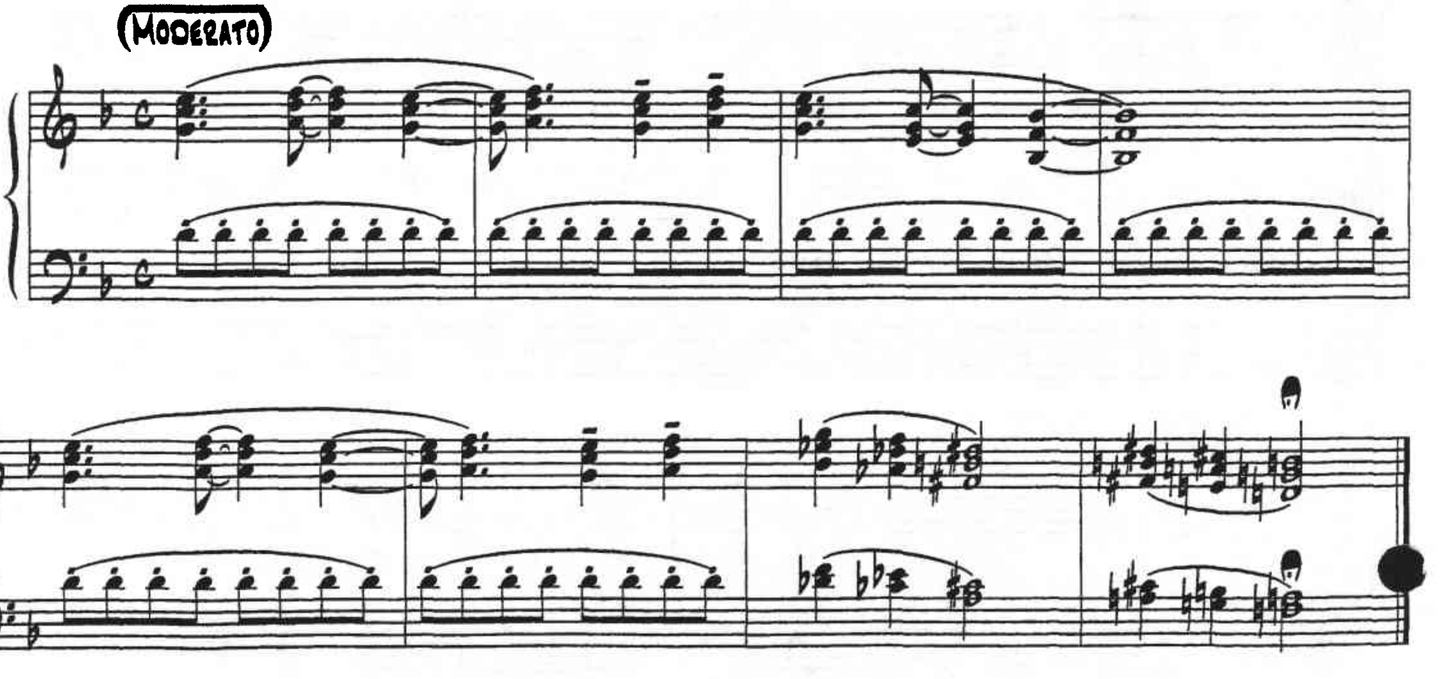

66
dance A-men We'll dance
67
A - men what-ev-er the sea-son or
Dance Dance Dance Dance Dance Dance dance what-e-ver the sea-son or
dance dance dance dance dance dance dance dance
Hal-le-lu-jah! what e-ver ther rea-son Hal-le-lu-jah! what-e-ver the sea-son or
TEN SAX
68
rea - son, It's pleas - in' to dance!
rea - son, It's pleas - in' to dance!
dance dance dance
rea - sonk, it's pleas - in' to dance
69


70
71
72
(GAVEL)
72
GMI7
C/G
Bb
C

KEYBOARD 1 - CONDUCTOR **FOOTLOOSE**

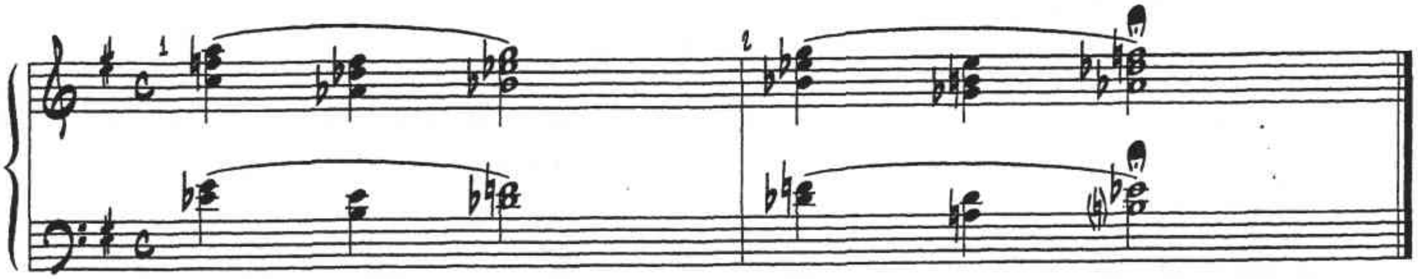
NO. 15A OUT OF COUNCIL

cue:
ELEANOR: "The motion is defeated. And I his meeting is adjourned."



No. 15B TRANSITION TO CHURCH

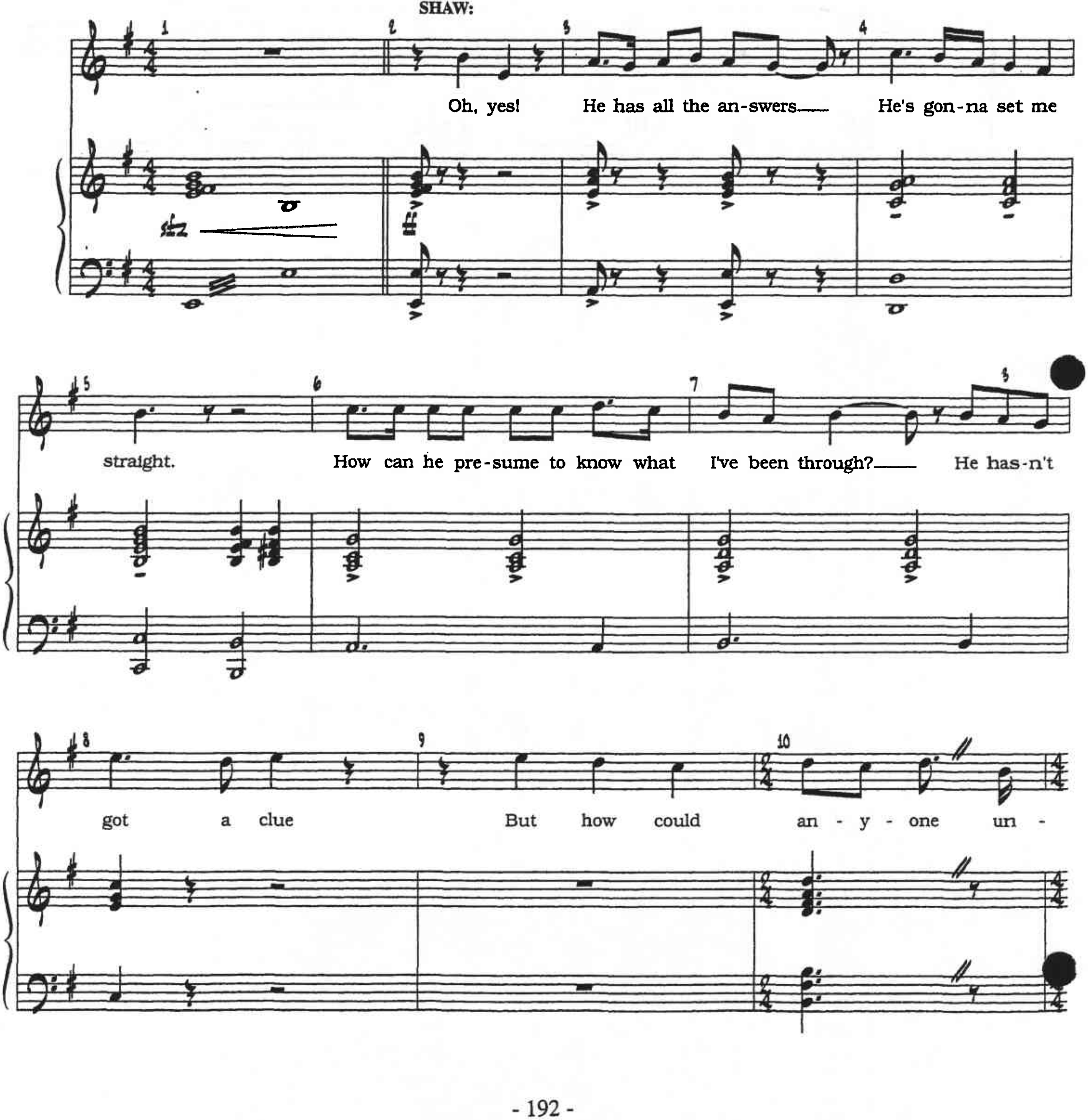
cue:
ETHEL: "You have no choice. Now, go!"

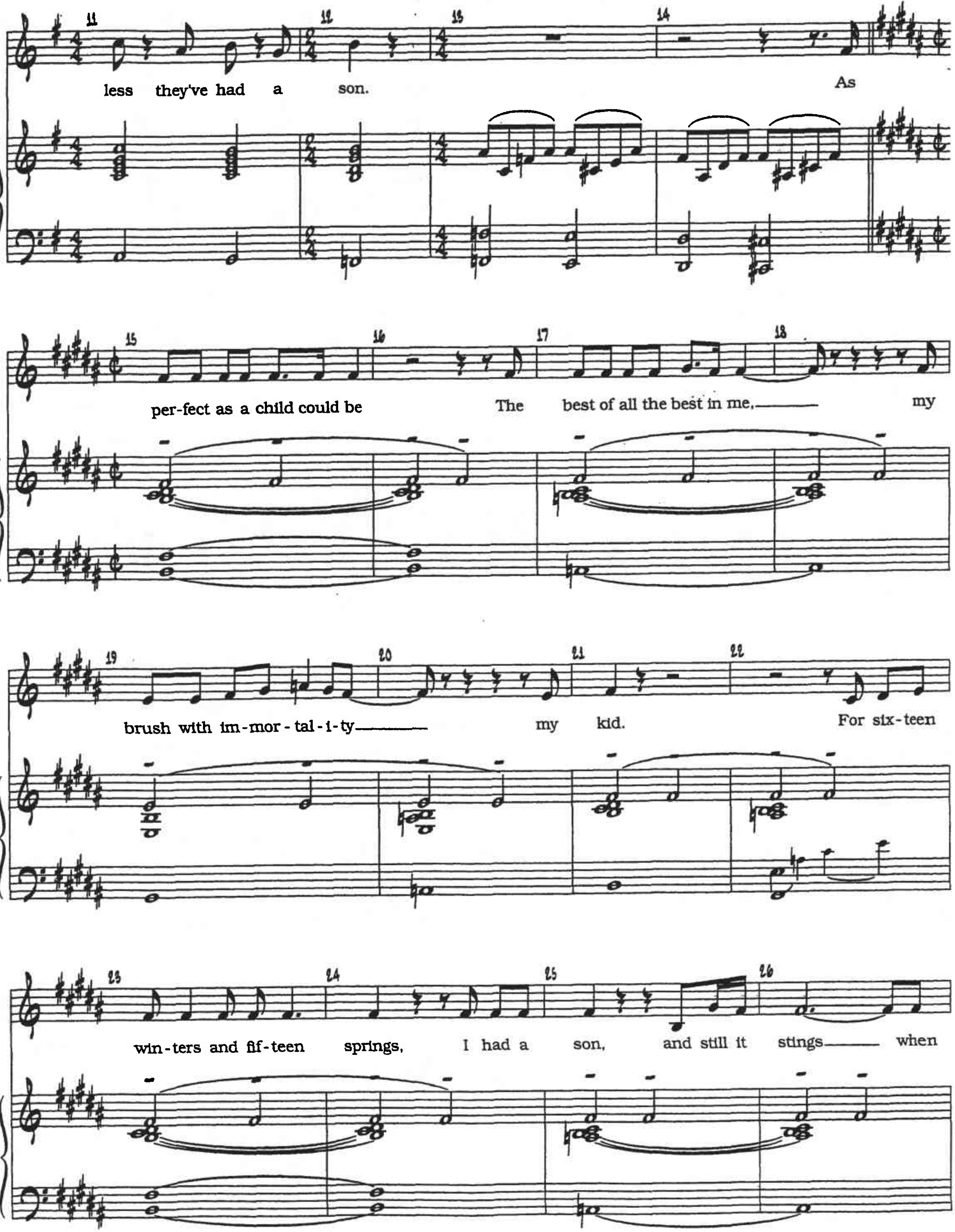


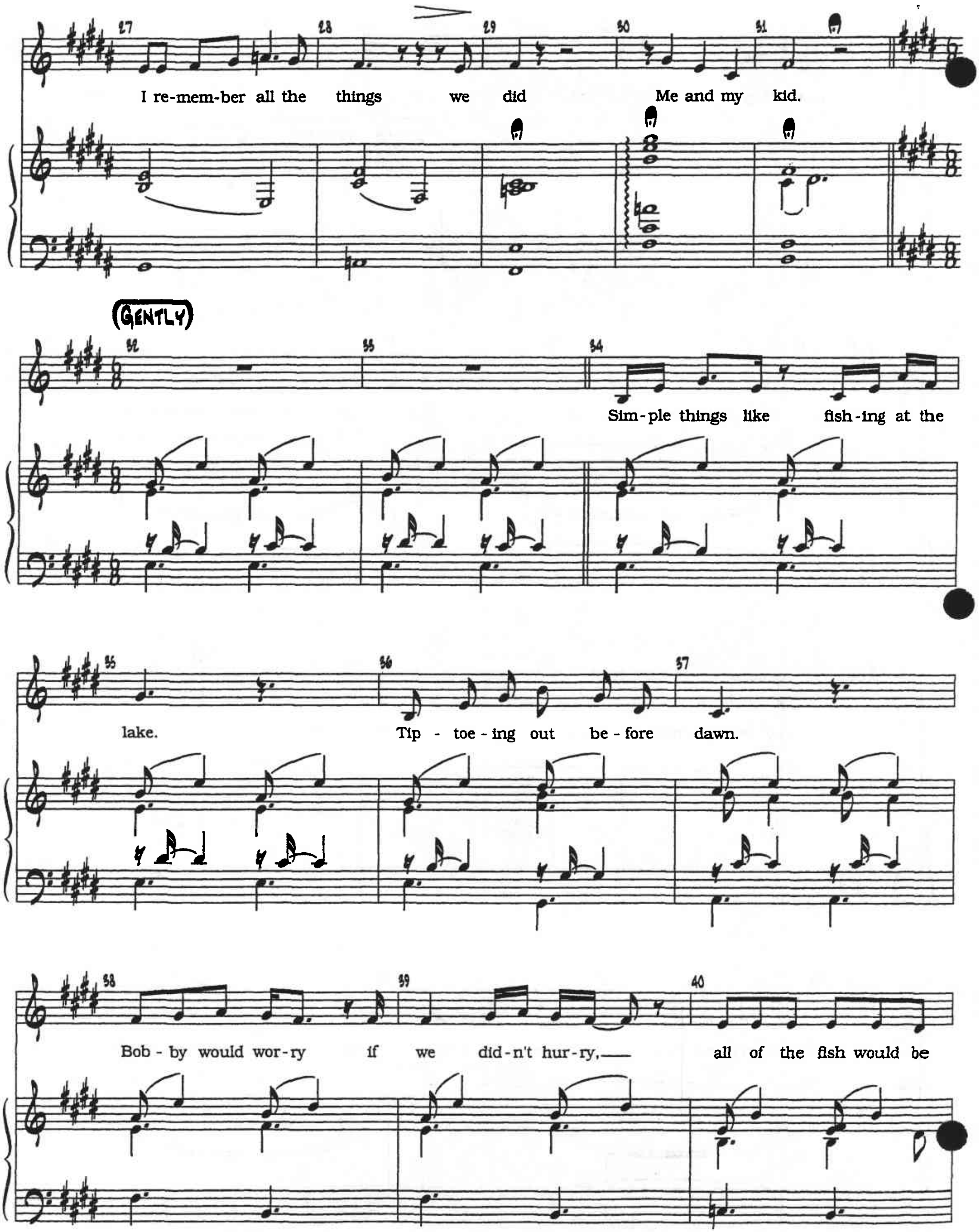
No. 16 I CONFESS

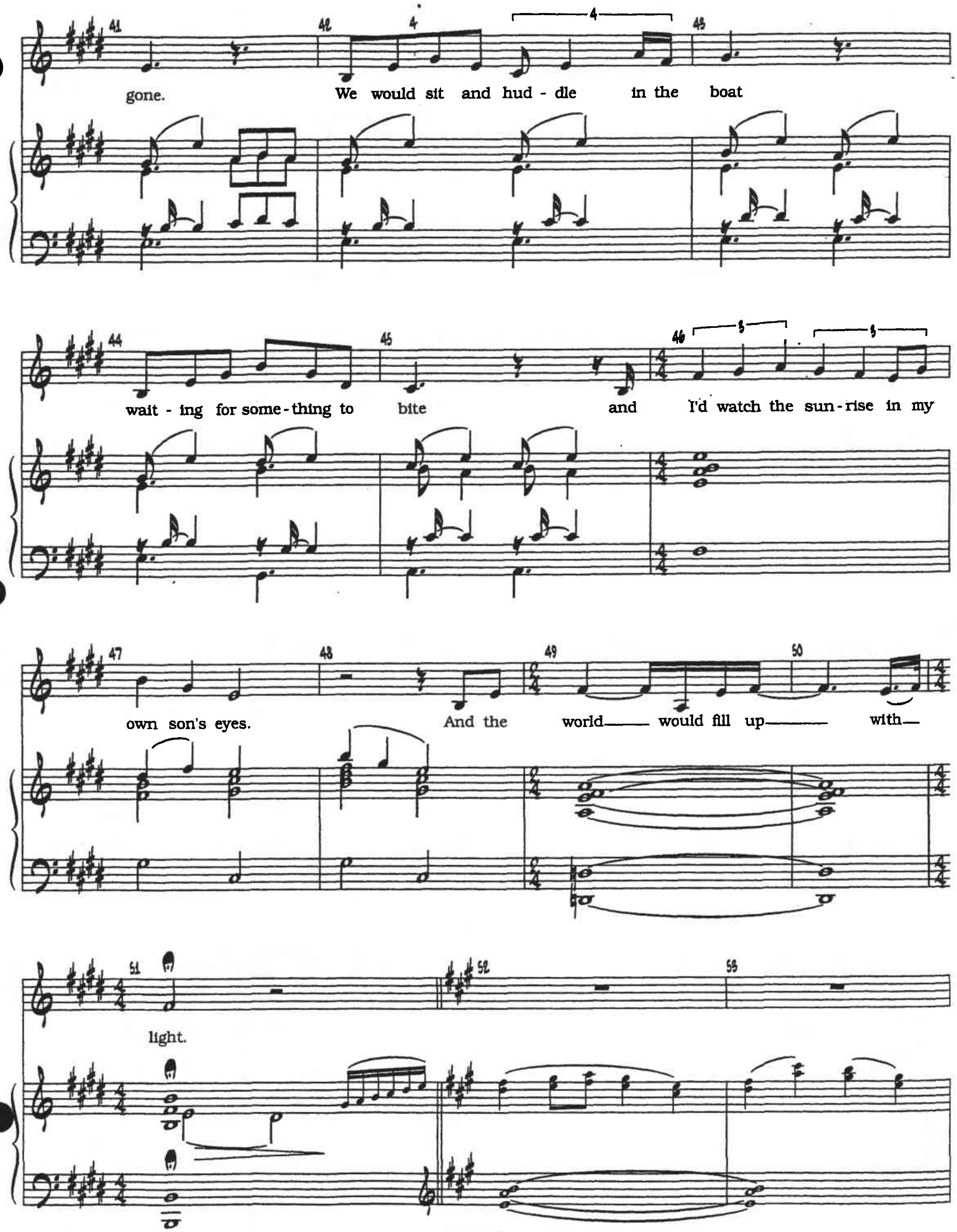
cue:
REN: "You already are"
Jay: Get out

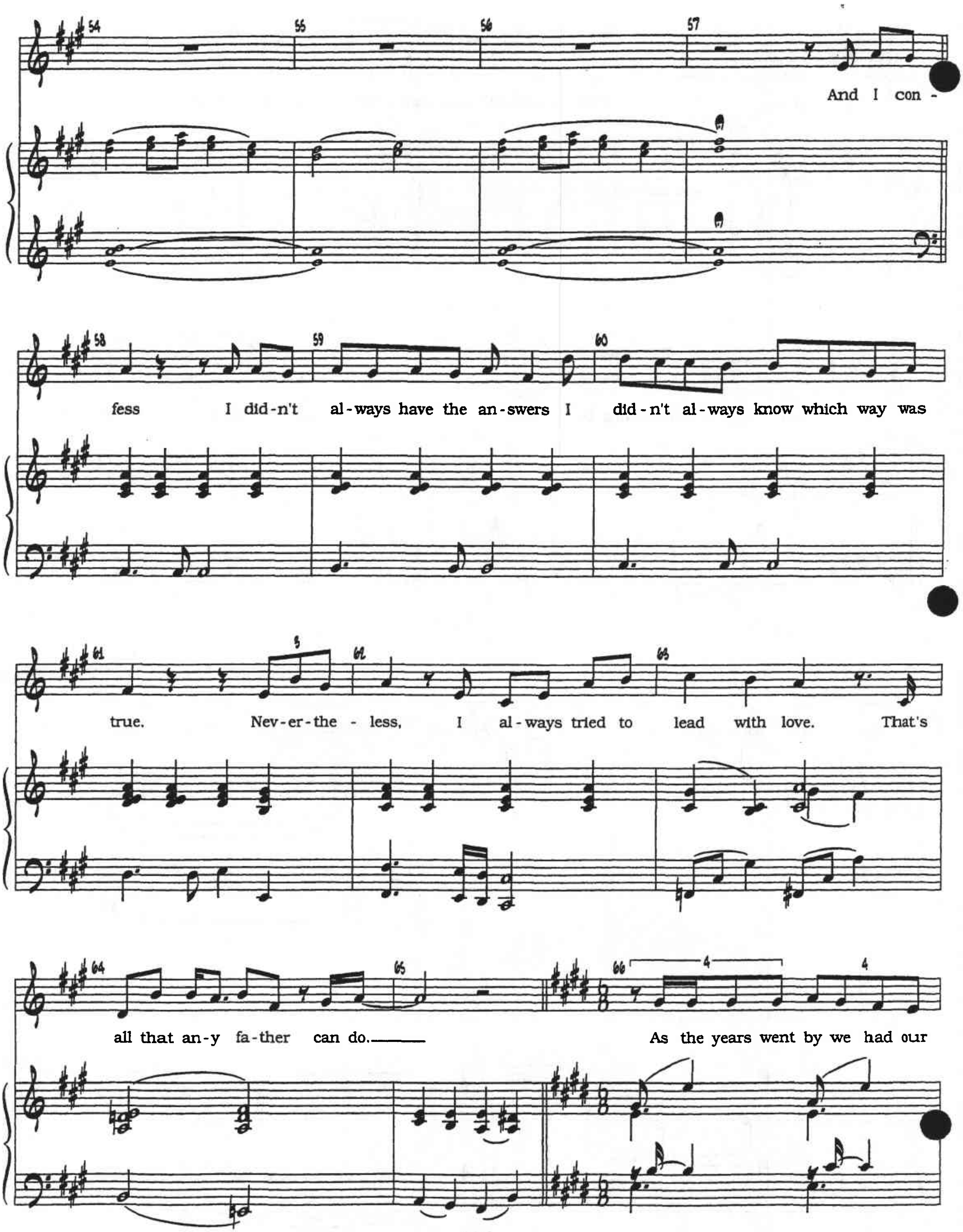
(AGITATED)

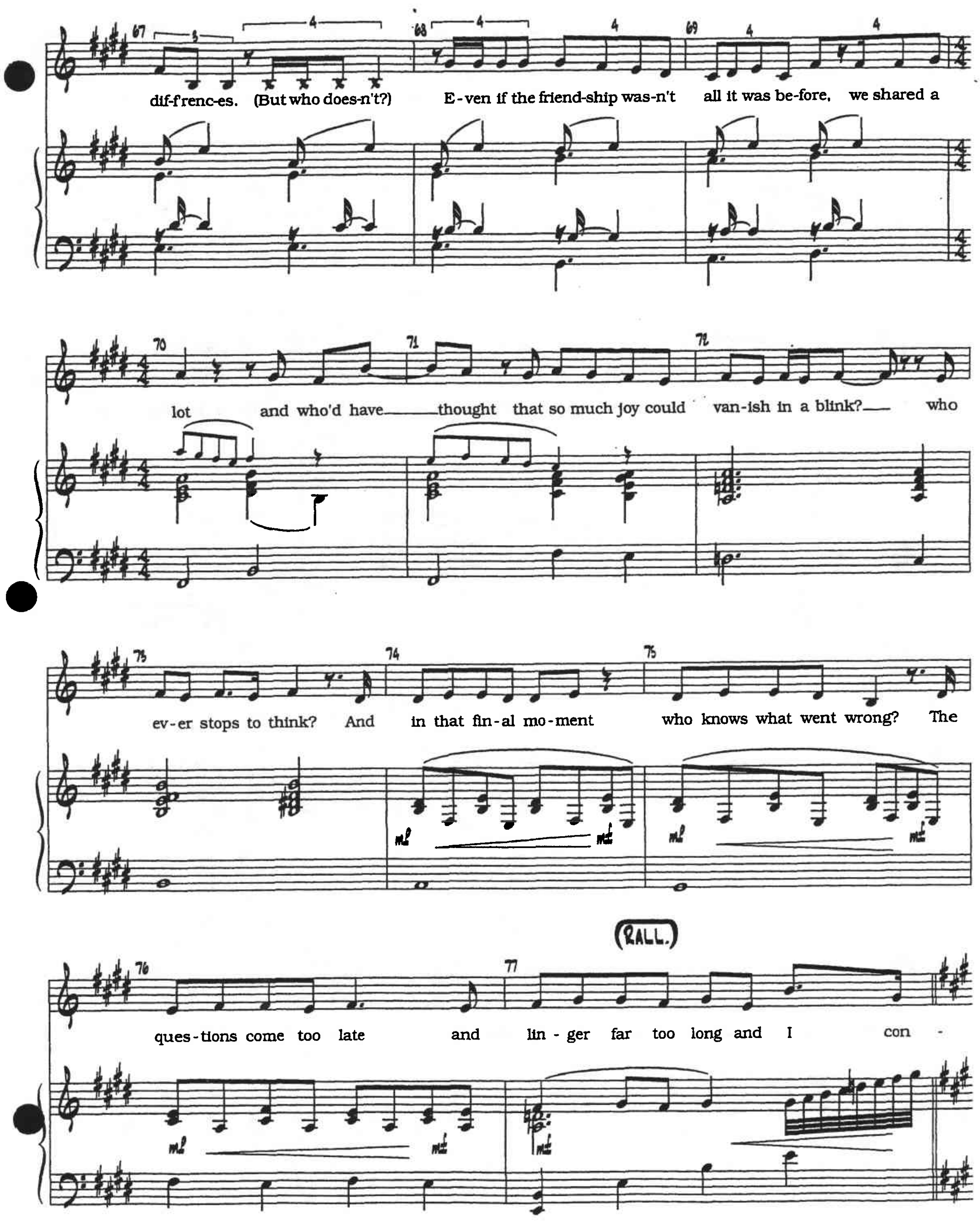

SHAW:
Oh, yes! He has all the an-swers He's gon-na set me straight. How can he pre-sume to know what I've been through? He has-n't got a clue But how could an - y - one un -

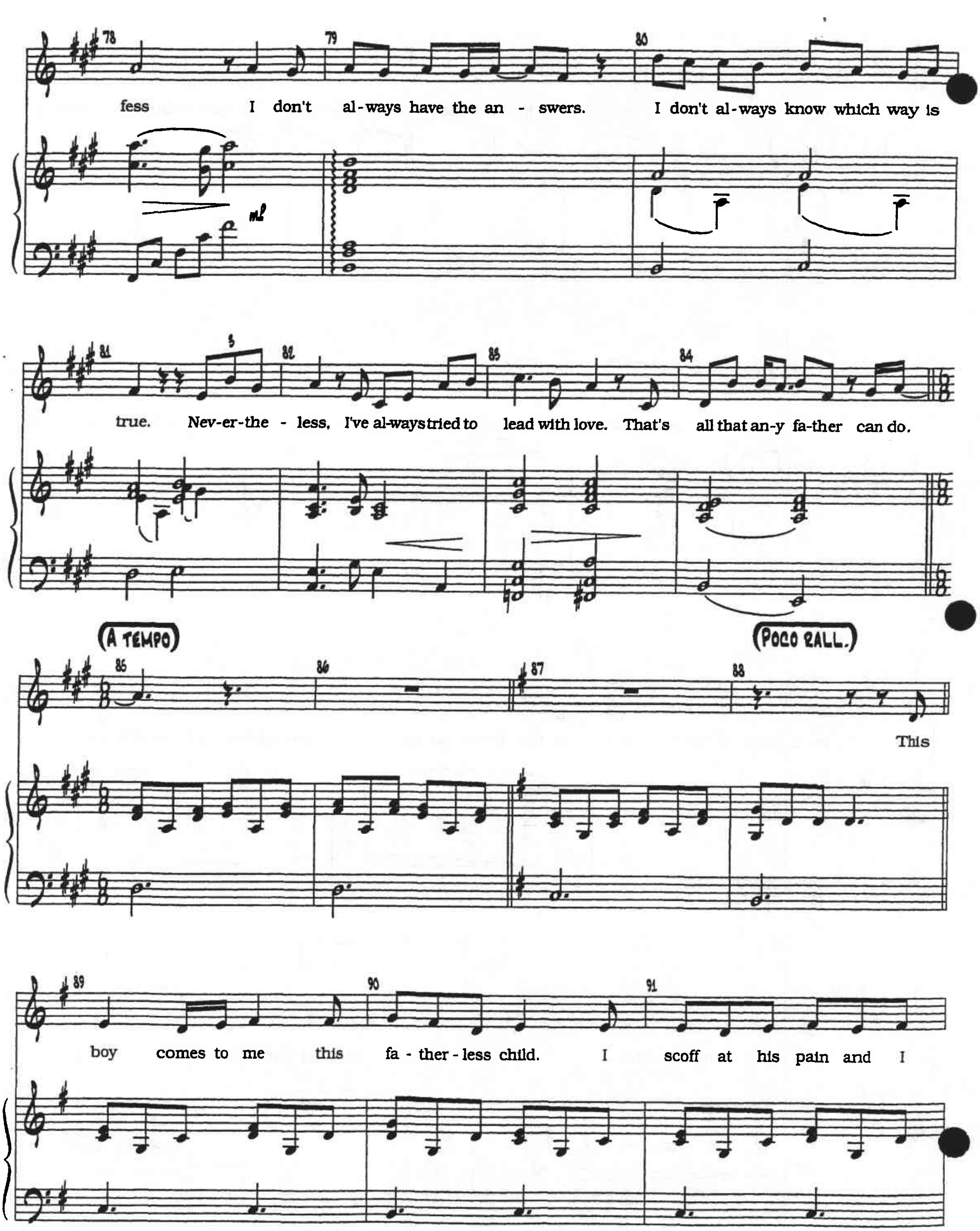

11
less they've had a son.
12
13
14
As
15
per-fect as a child could be
16
The
17
best of all the best in me,
18
my
19
brush with im-mor-tal-i-ty
20
my kid.
21
22
For six-teen
23
win-ters and fif-teen springs,
24
I had a
25
son, and still it
26
stings when

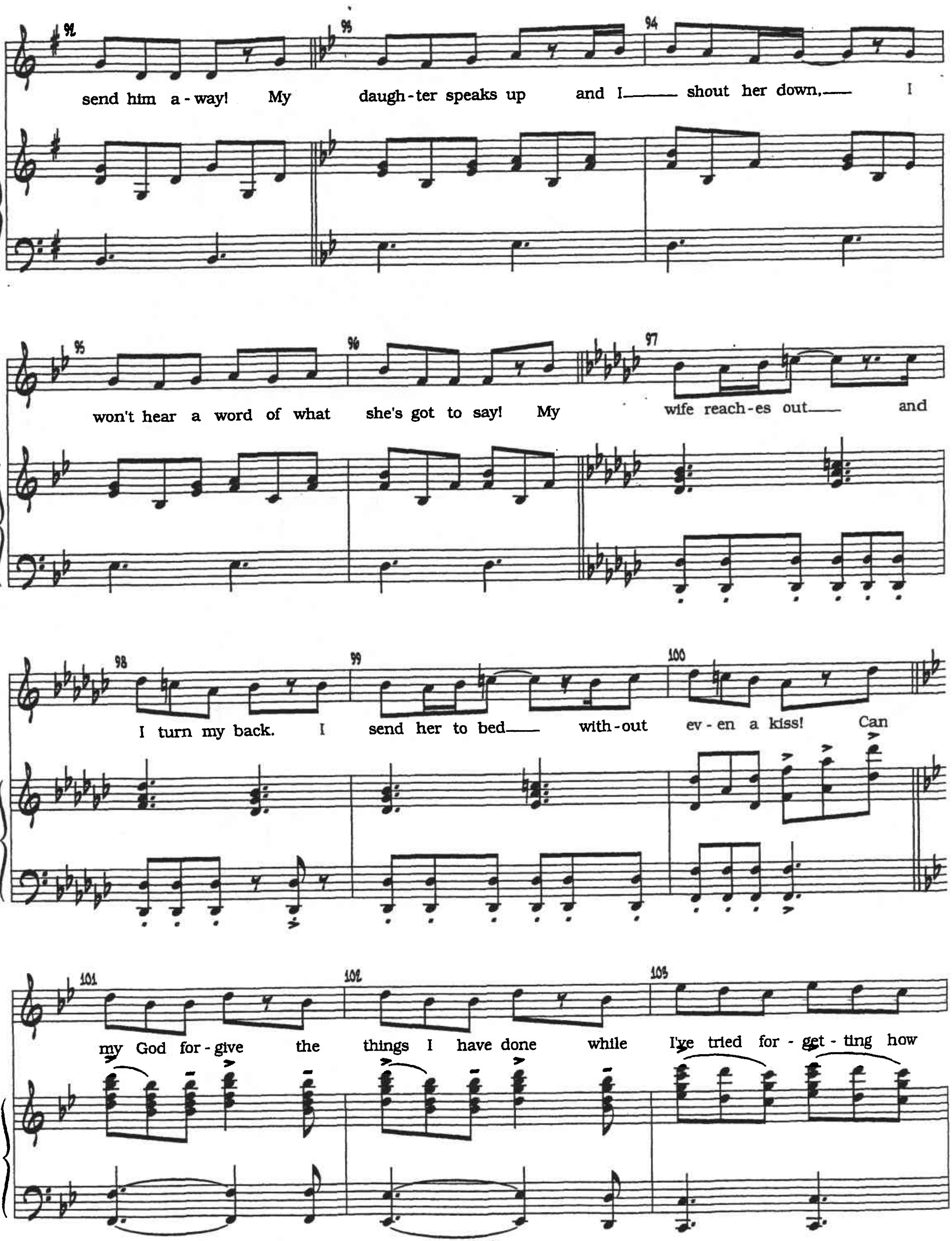

I re-mem-ber all the things we did Me and my kid.
(GENTLY)
Sim-ple things like fish-ing at the
lake. Tip - toe - ing out be - fore dawn.
Bob - by would wor-ry if we did-n't hur-ry, all of the fish would be

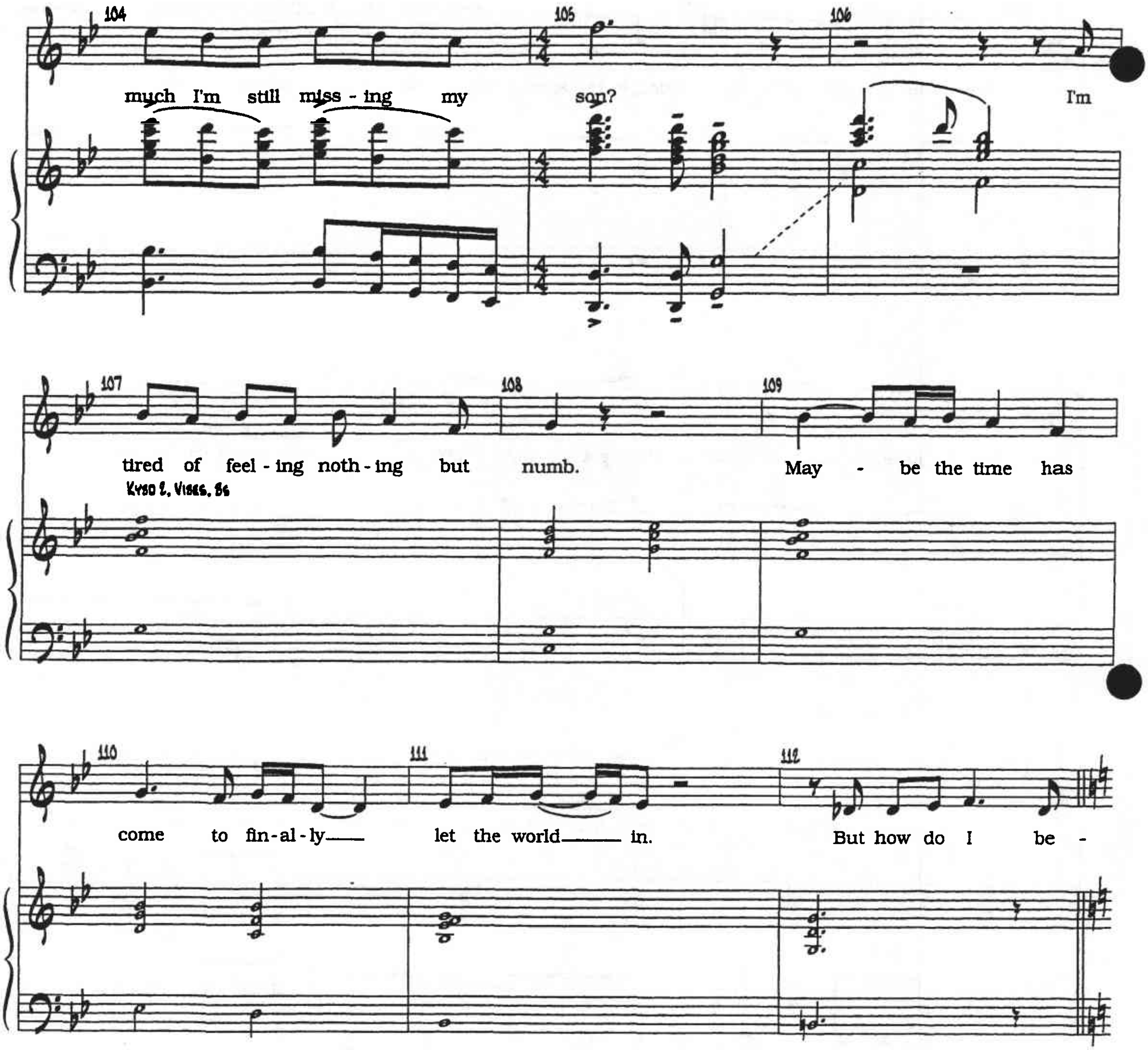

gone. We would sit and hud - dle in the boat
wait - ing for some - thing to bite and I'd watch the sun - rise in my
own son's eyes. And the world would fill up with
light.


And I con -
fess I did-n't al-ways have the an-swers I did-n't al-ways know which way was
true. Nev-er-the - less, I al-ways tried to lead with love. That's
all that an-y fa-ther can do.
As the years went by we had our

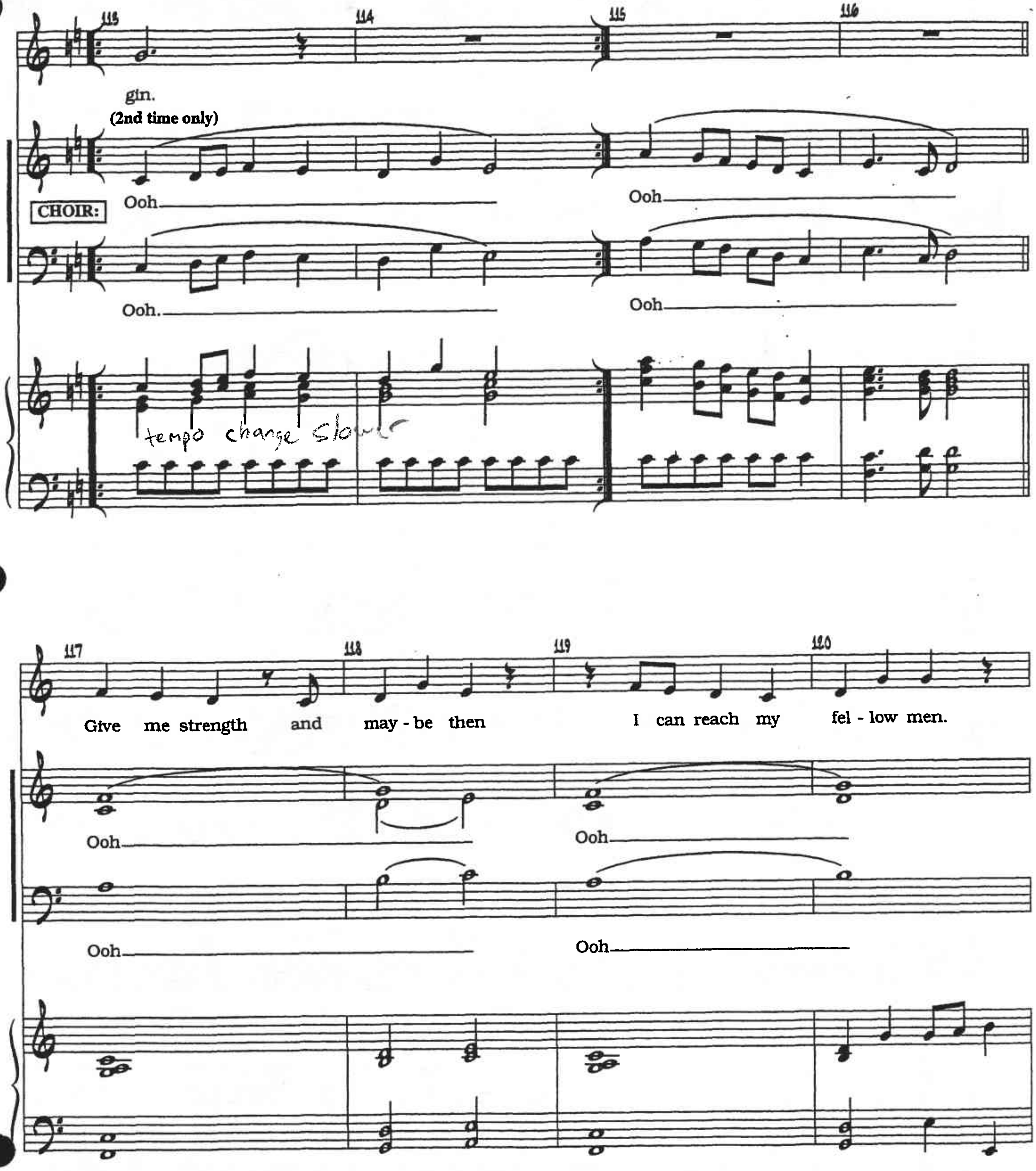

67
dif-frenc-es. (But who does-n't?)
68
E-ven if the friend-ship was-n't
69
all it was be-fore, we shared a
70
lot and who'd have thought that so much joy could
71
72
van-ish in a blink? who
73
ev-er stops to think? And
74
in that fin-al mo-ment
75
who knows what went wrong? The
mf
mf
(RALL.)
76
ques-tions come too late and
77
lin-ger far too long and I con -

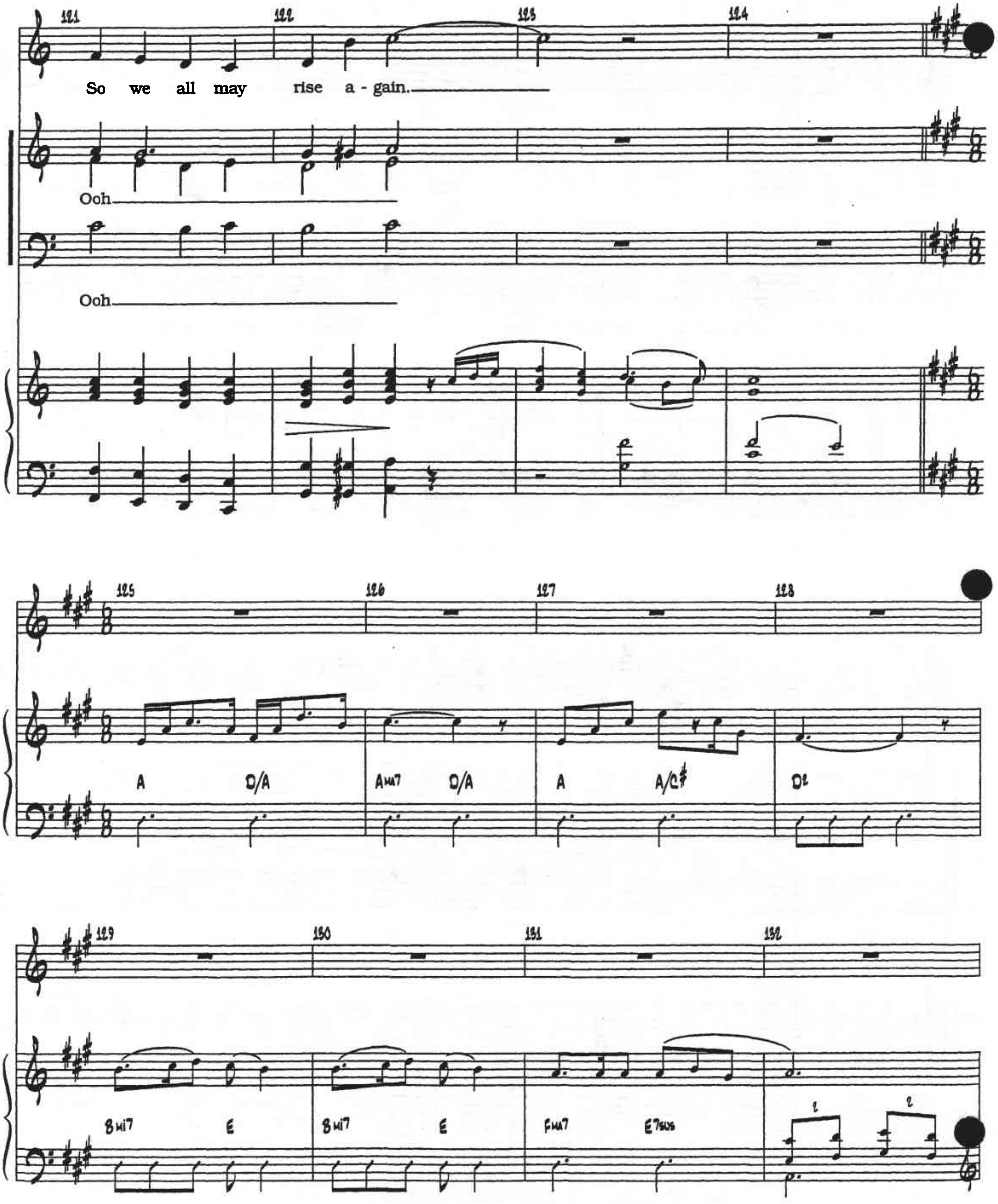

fess I don't al-ways have the an - swers. I don't al-ways know which way is
mf
true. Nev-er-the - less, I've al-ways tried to lead with love. That's all that an-y fa-ther can do.
(A TEMPO)
(POCO RALL.)
This
boy comes to me this fa - ther - less child. I scoff at his pain and I

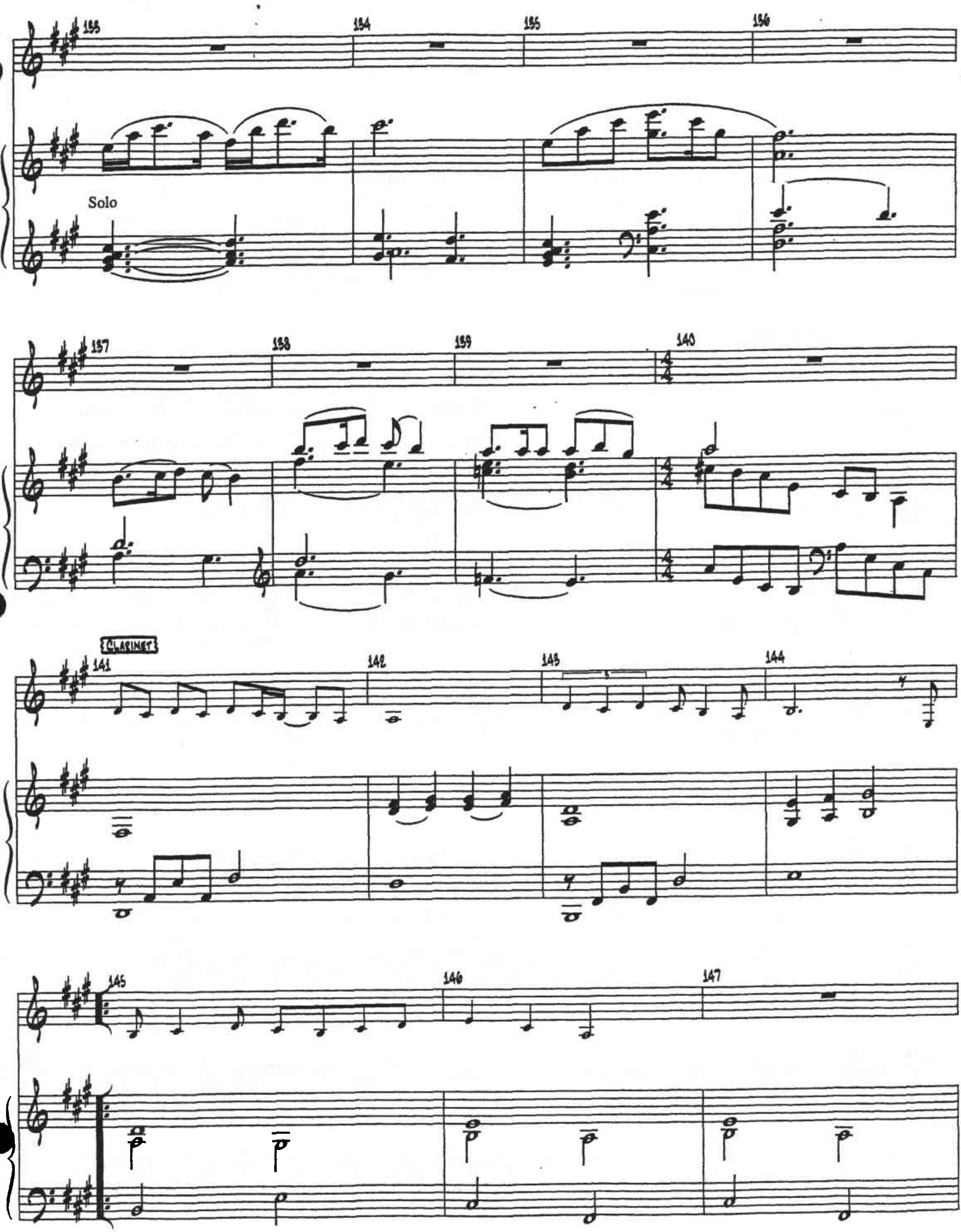

92
send him a-way!
93
My daugh-ter speaks up and I
94
shout her down, I
95
won't hear a word of what
96
she's got to say! My
97
wife reach-es out and
98
I turn my back. I
99
send her to bed with-out
100
ev-en a kiss! Can
101
my God for-give the
102
things I have done while
103
I've tried for-get-ting how


104
much I'm still miss - ing my
105
son?
106
I'm
107
tired of feel - ing noth - ing but
Kybd 2, Vibes, Bs
108
numb.
109
May - be the time has
110
come to fin - al - ly
111
let the world in.
112
But how do I be -

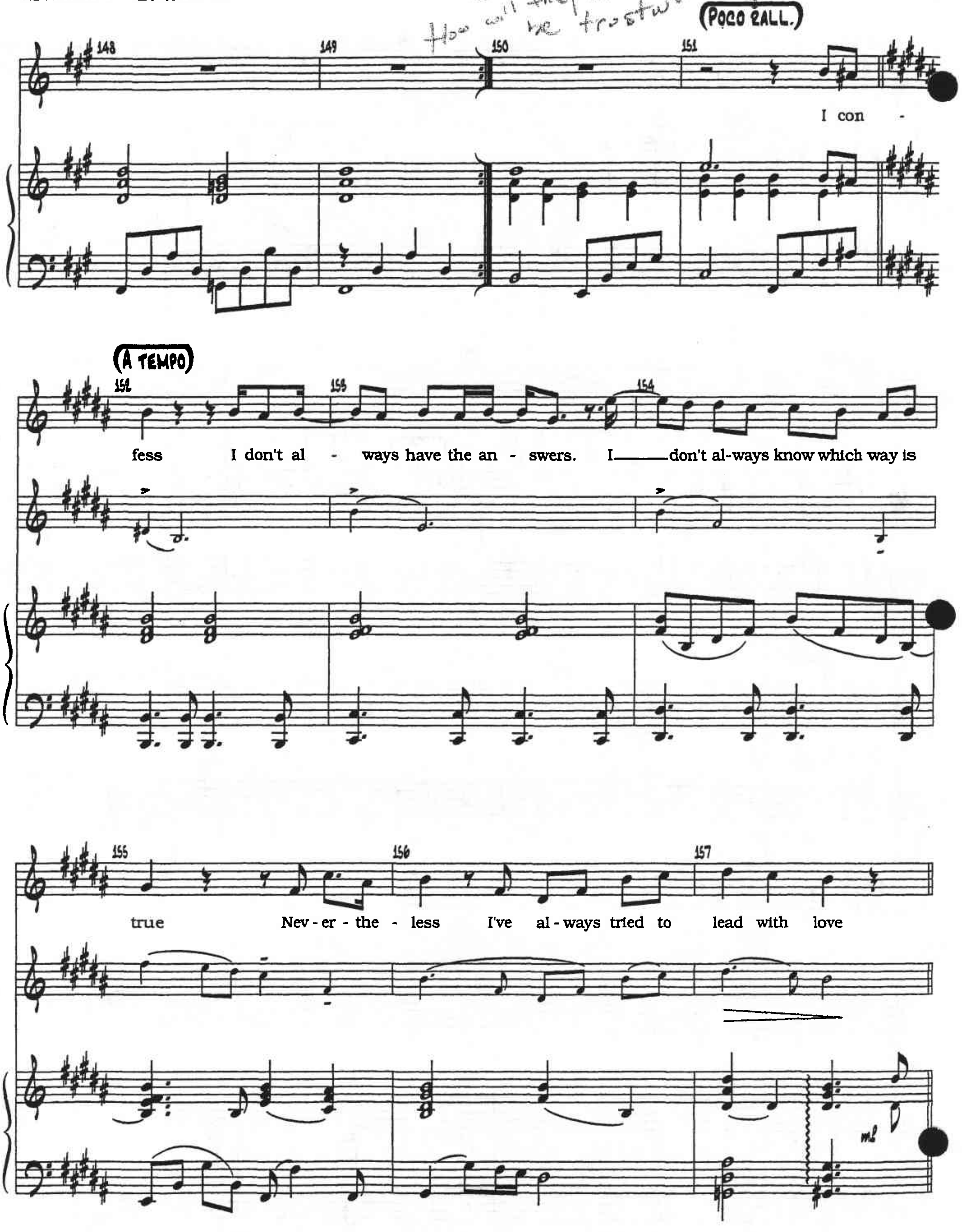
V.S.


113
114
115
116
gin.
(2nd time only)
CHOIR:
Ooh
Ooh.
Ooh
Ooh
tempo change slower
117
118
119
120
Give me strength and may - be then I can reach my fel - low men.
Ooh
Ooh
Ooh
Ooh

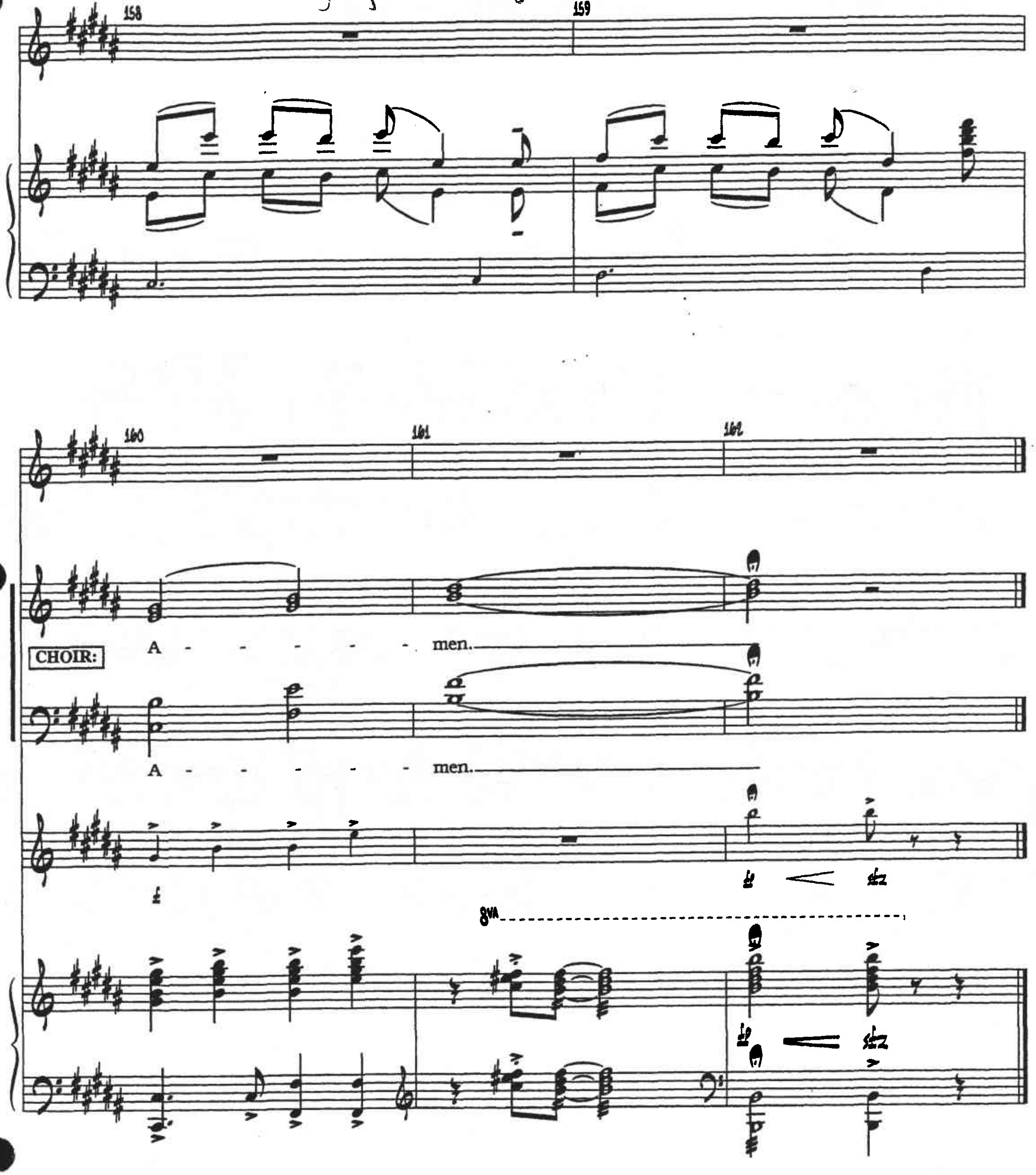

121
122
123
124
So we all may rise a - gain.
Ooh
Ooh
125
126
127
128
A
D/A
AMA7
D/A
A
A/C#
D2
129
130
131
132
BMI7
E
BMI7
E
FMA7
E7SUS
2
2


Solo
4/4
CLARINET

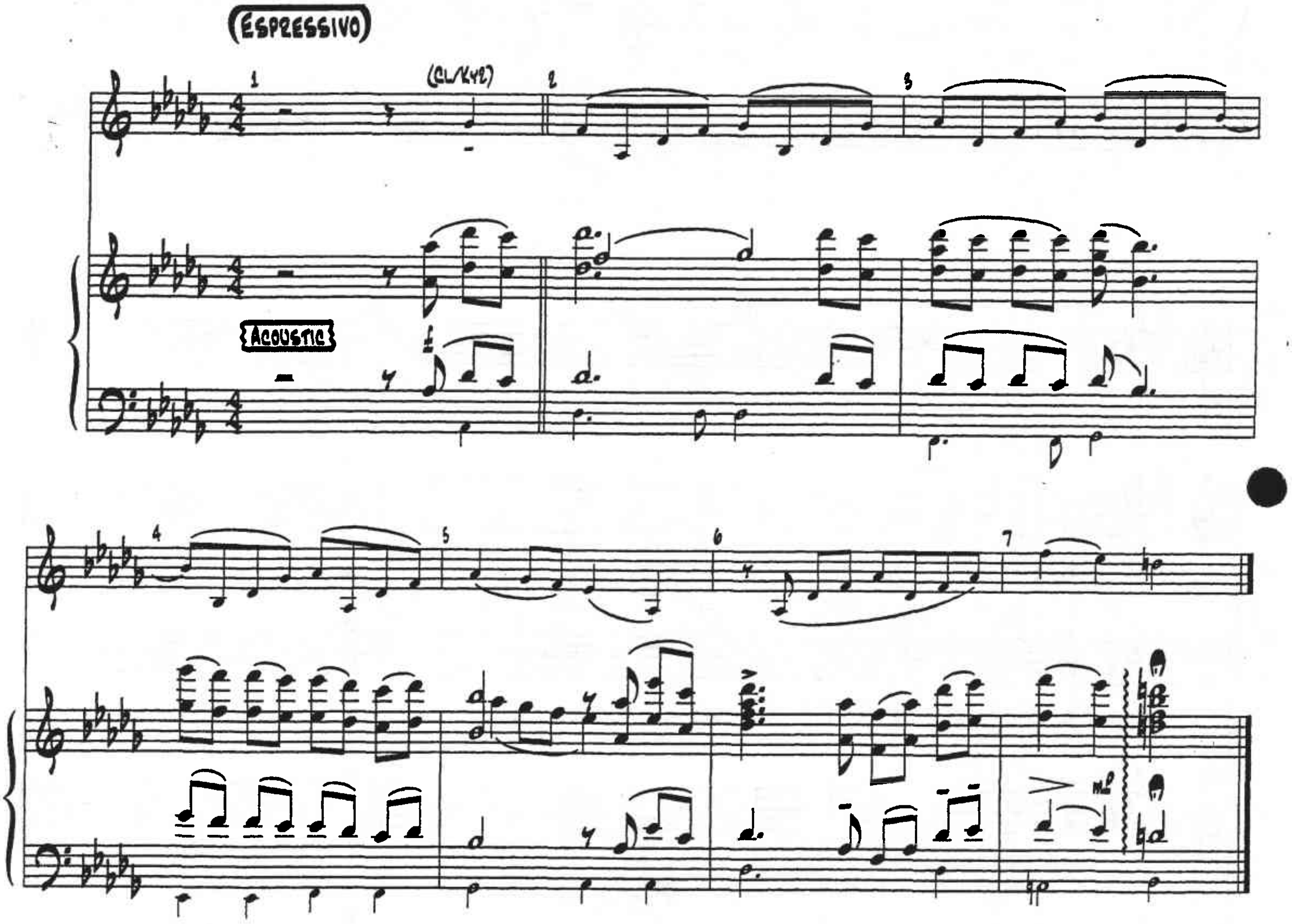
How will they ever be trustworthy


(POCO RALL.)
148
149
150
151
I con -
(A TEMPO)
152
153
154
fess I don't al - ways have the an - swers. I don't al-ways know which way is
155
156
157
true Nev - er - the - less I've al - ways tried to lead with love
ml

Jay dialogue

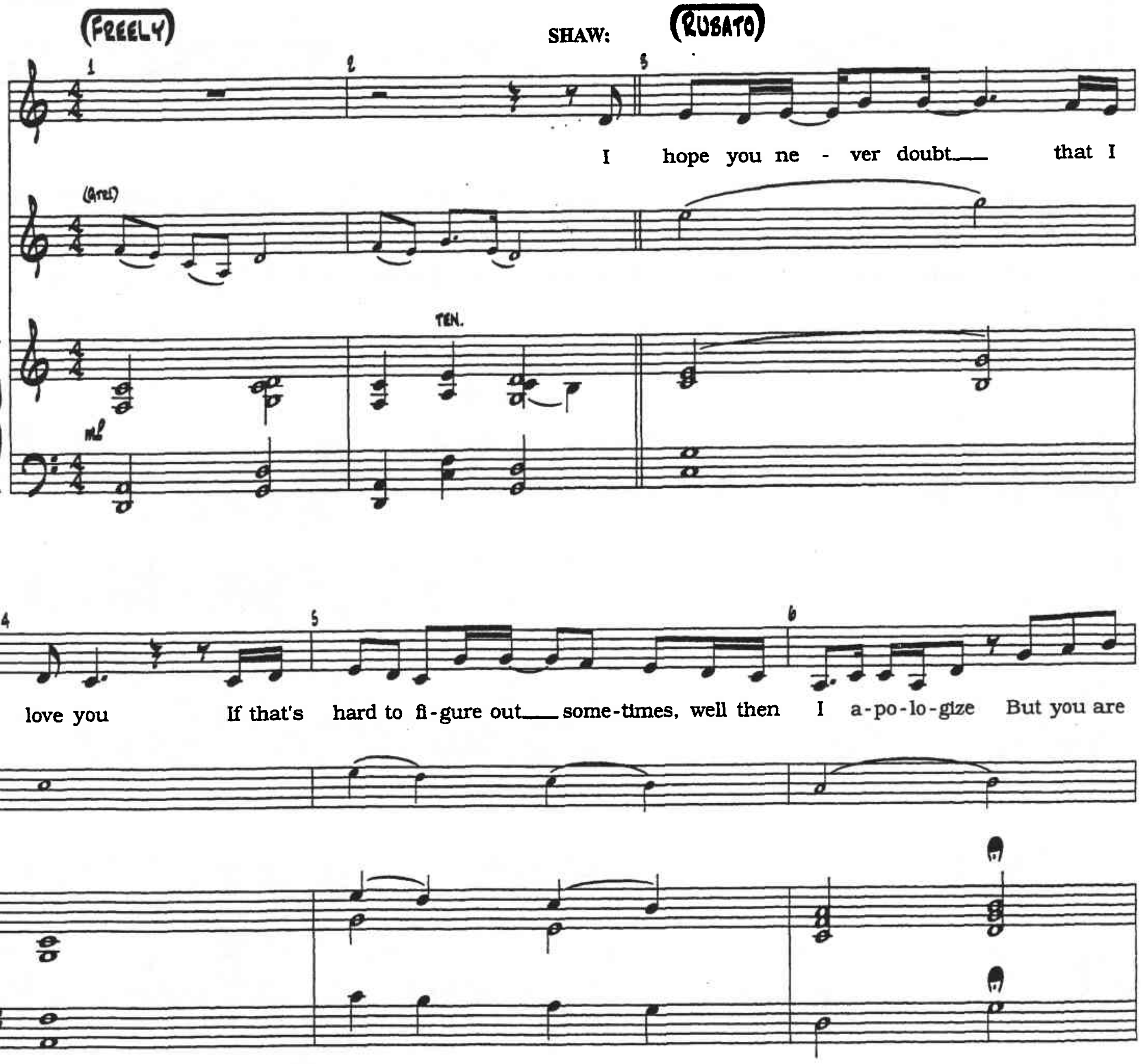

158
159
160
161
162
CHOIR:
A - - - - - men.
A - - - - - men.
f
fp
sfz
8va
fp
sfz

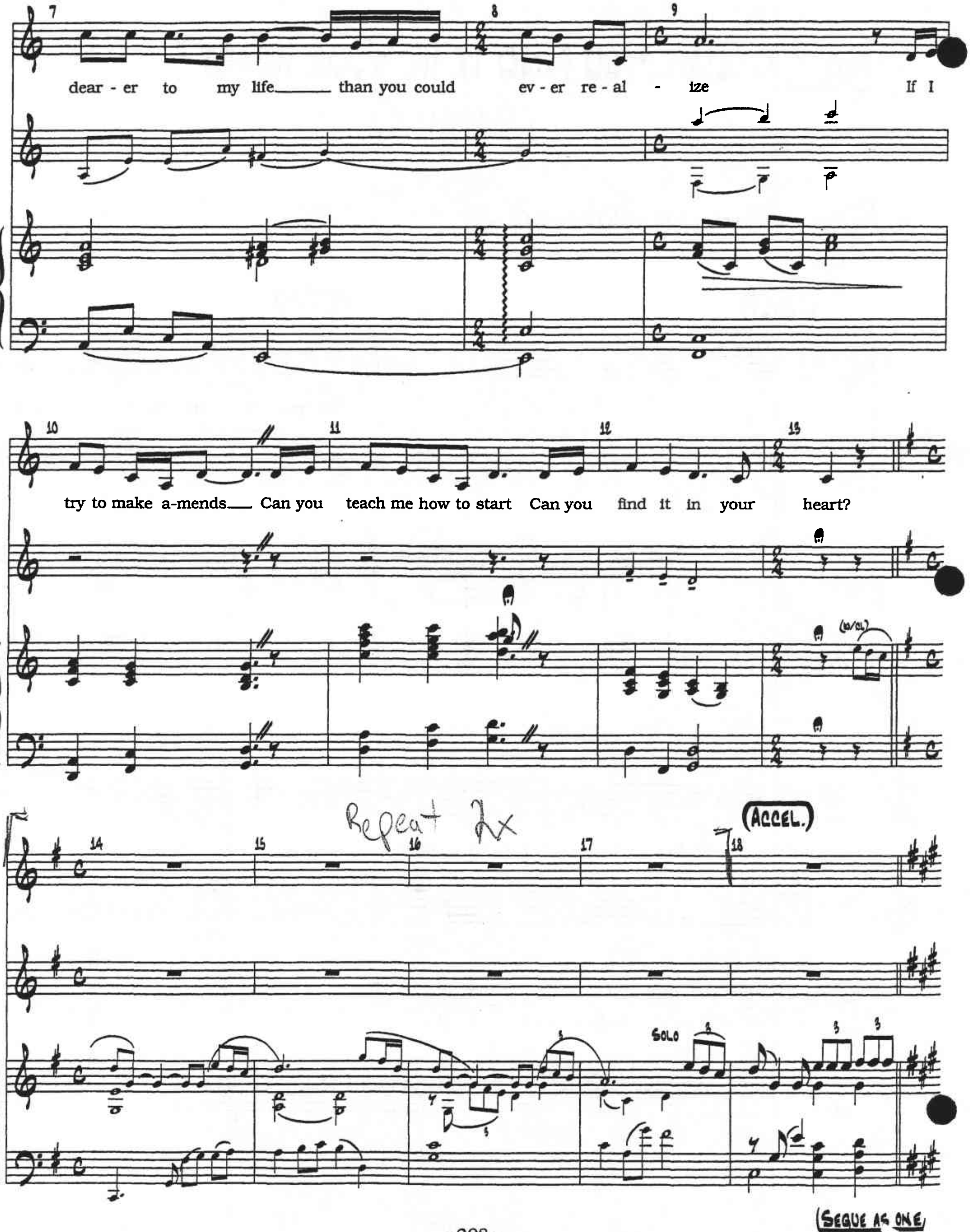
No. 16A OUT OF CONFESS


(ESPRESSIVO)
1
(CL/KYB2)
2
3
ACOUSTIC
4
5
6
7

NO. 17 CAN YOU FIND IT IN YOUR HEART?
(REPRISE)

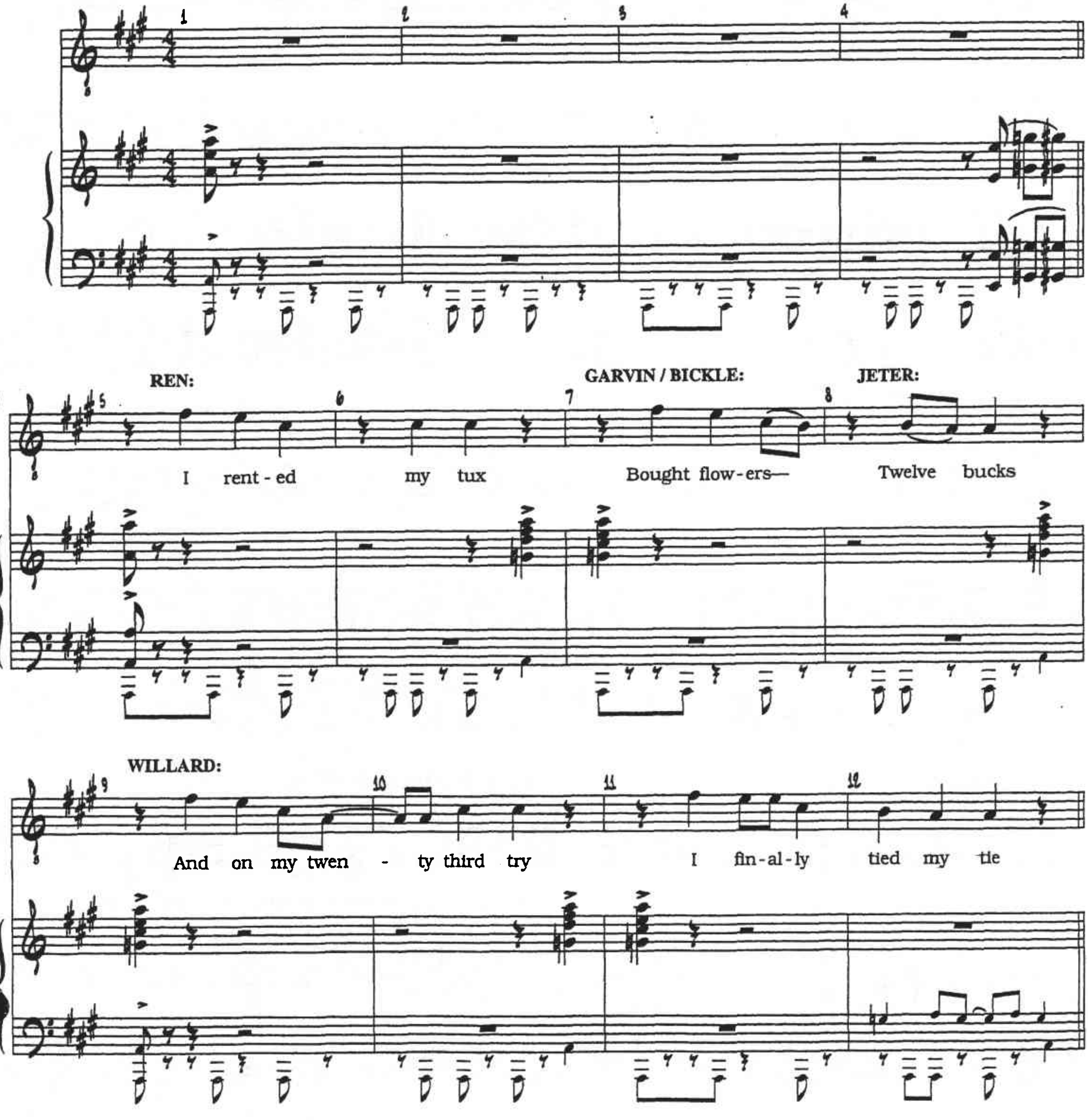
cue:
VI: "You reminded me of how much I've missed you. Us."

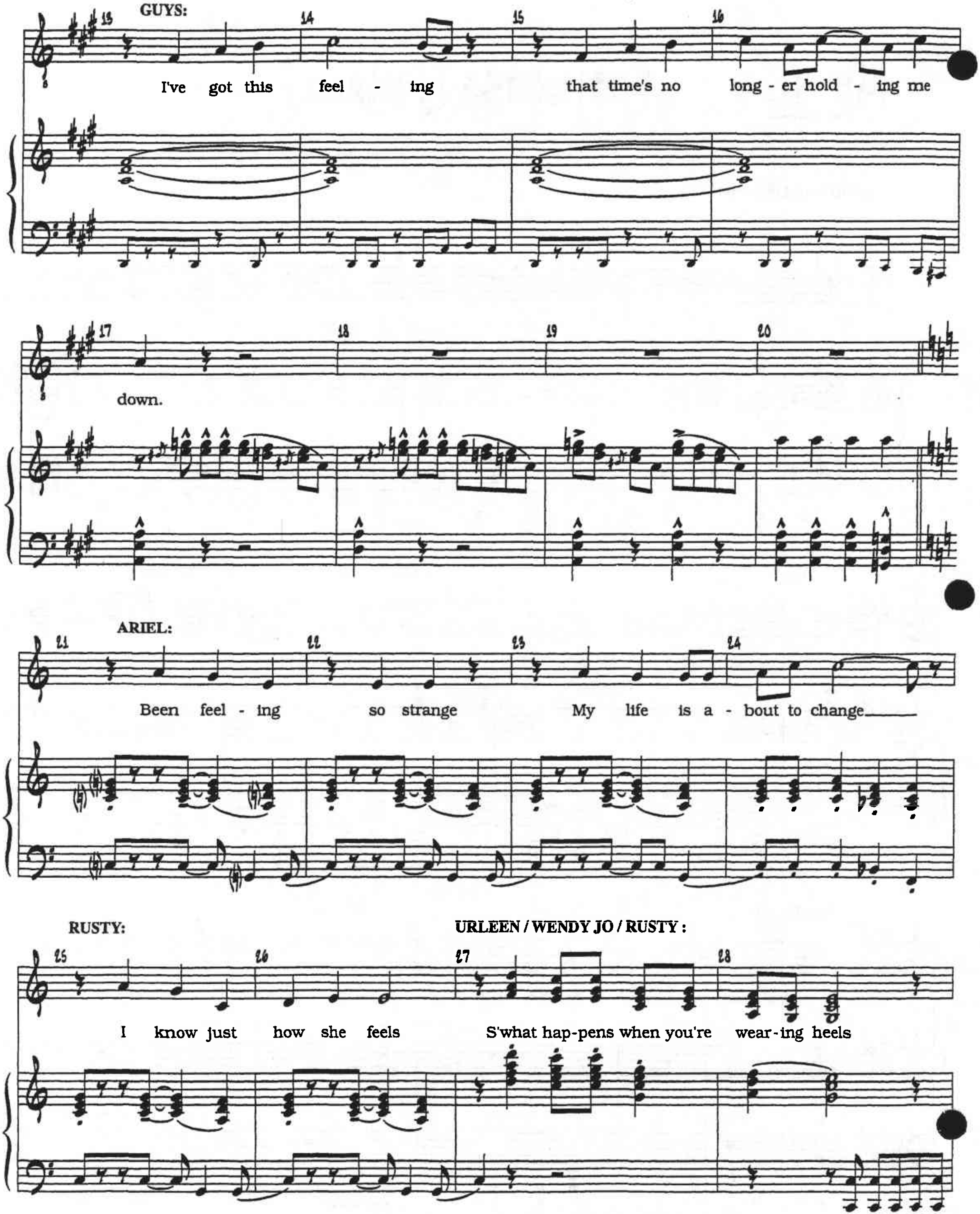

(FREELY)
SHAW:
(RUBATO)
(ATTS)
TEN.
mf
1
2
3
4
5
6
I hope you ne - ver doubt that I
love you If that's hard to fi-gure out some-times, well then I a-po-lo-gize But you are

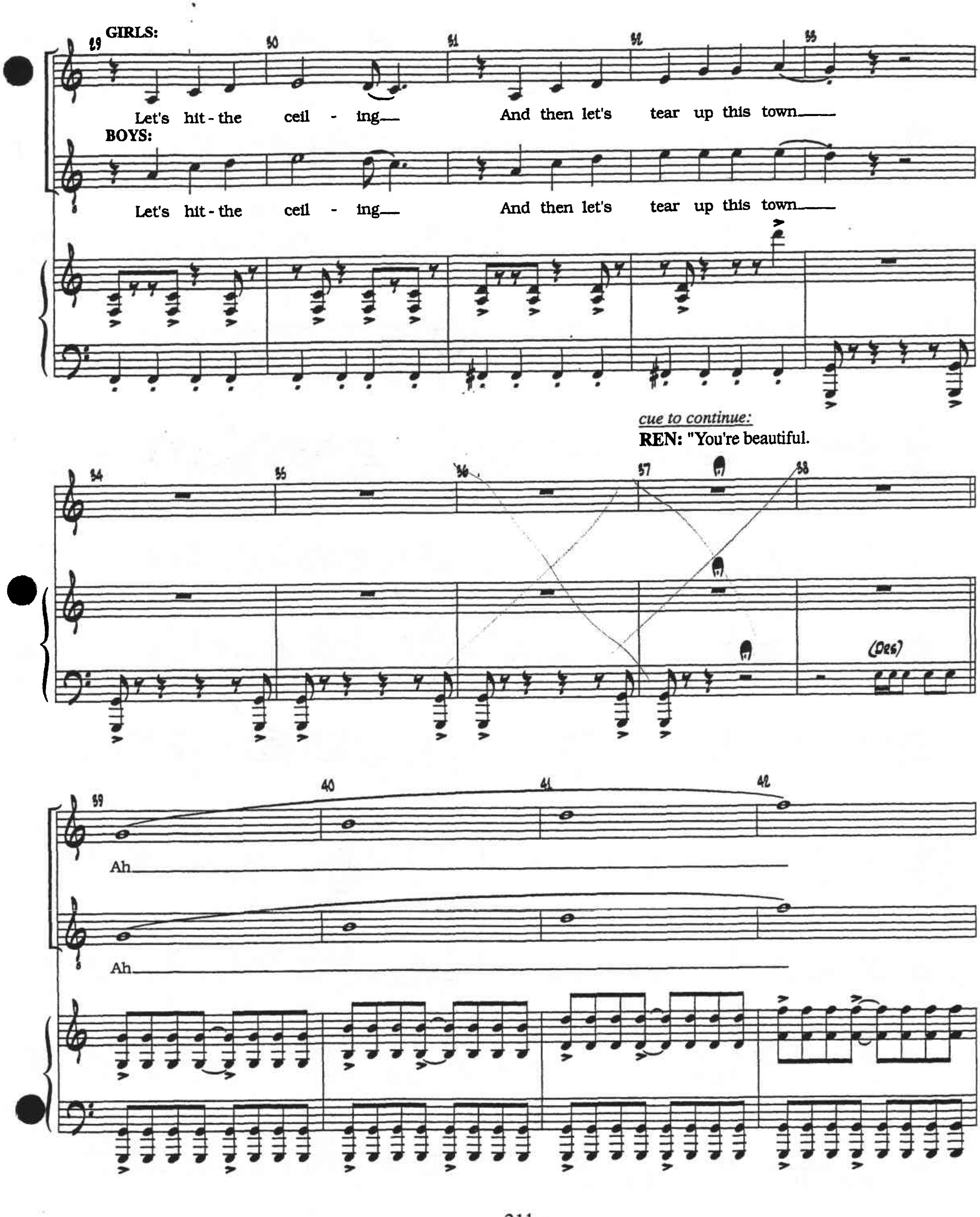

dear - er to my life than you could ev - er re - al - ize If I
try to make a-mends Can you teach me how to start Can you find it in your heart?
(Vln/Cl)
Repeat 2x
(ACCEL.)
SOLO
SEGUE AS ONE

No. 18 FOOTLOOSE (FINALE)

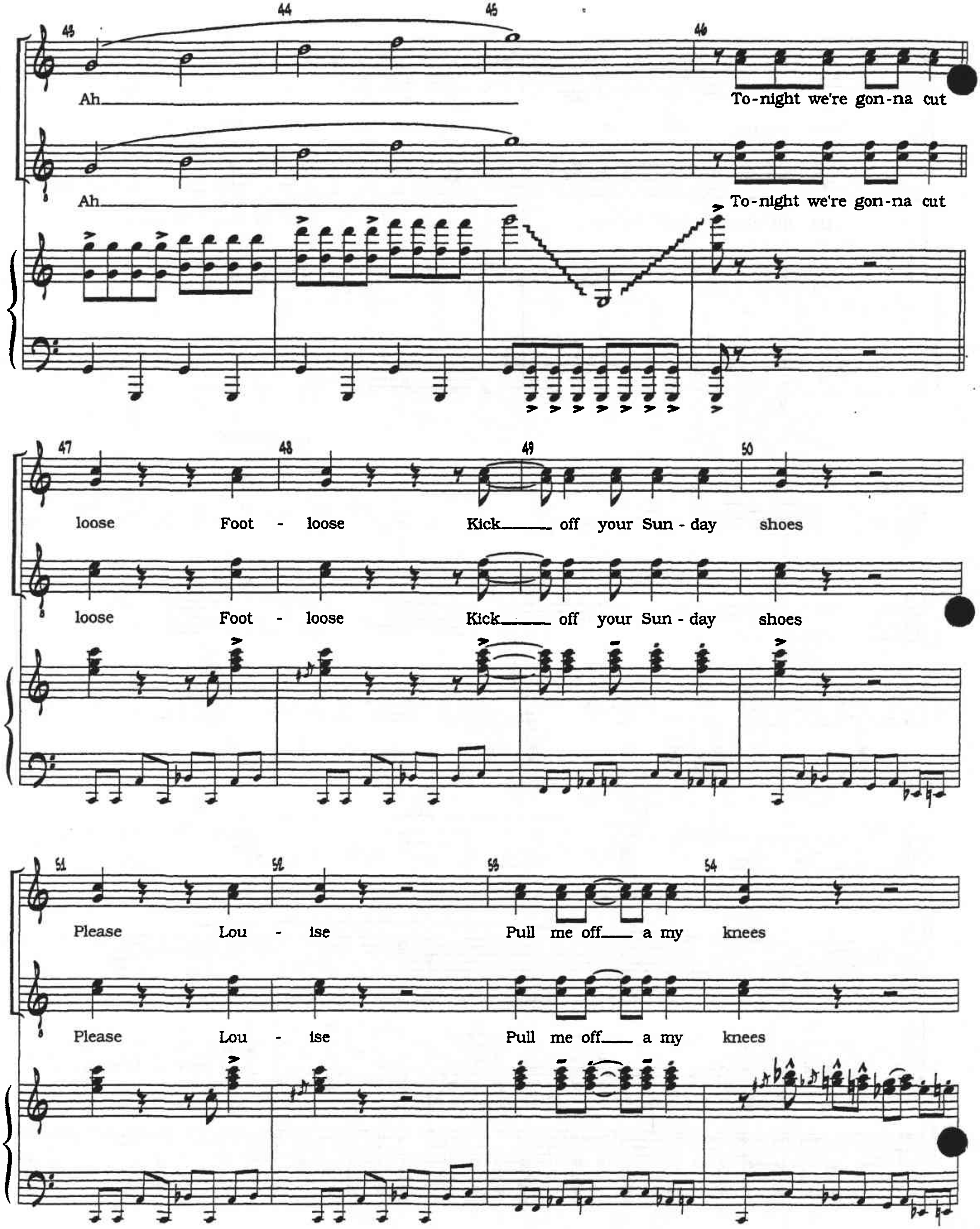
cue:
SEGUES AS ONE from #17

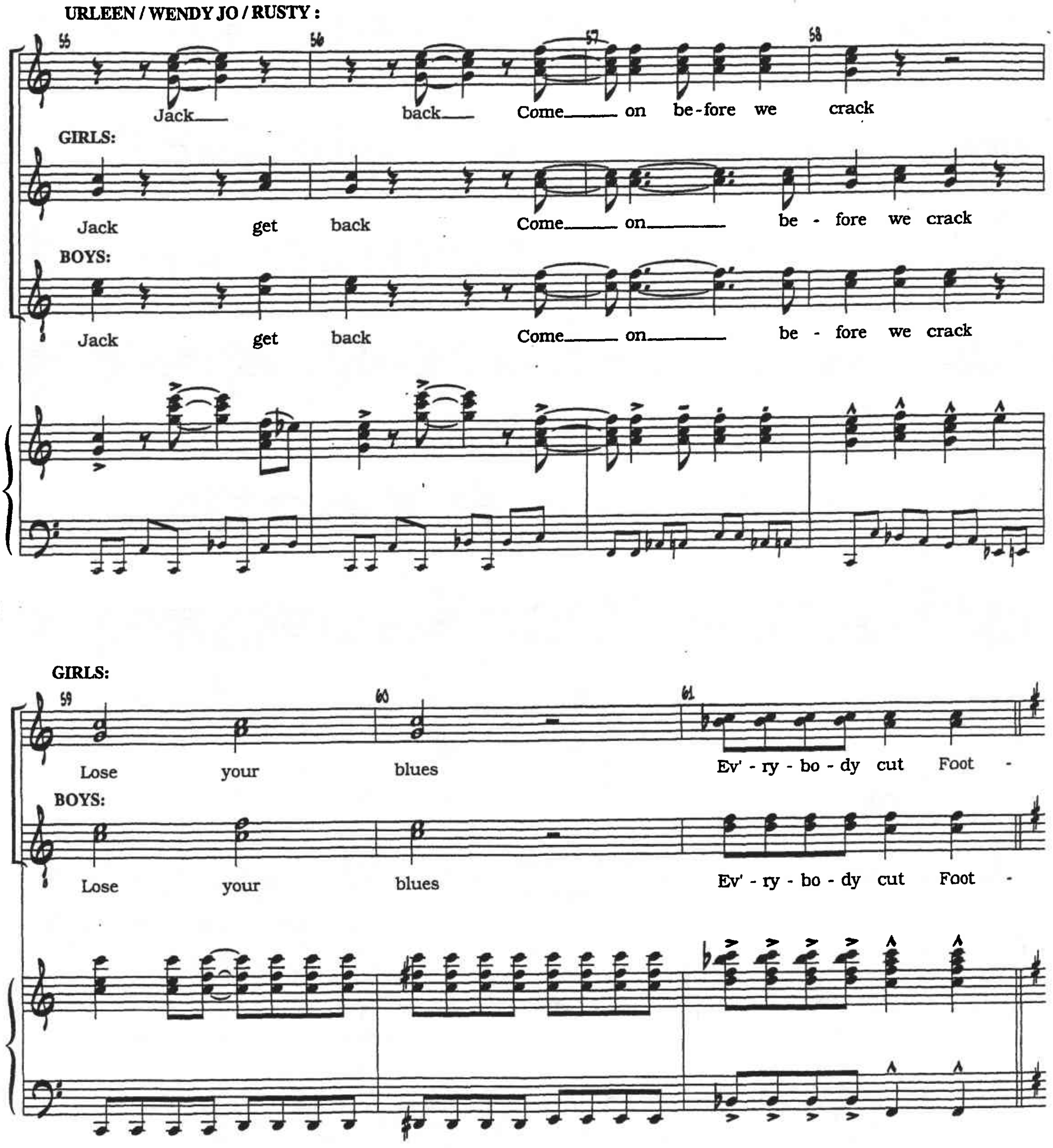

1
2
3
4
REN:
5
6
I rent-ed my tux
GARVIN / BICKLE:
7
Bought flow-ers—
JETER:
8
Twelve bucks
WILLARD:
9
10
And on my twen - ty third try
11
I fin-al-ly
12
tied my tie

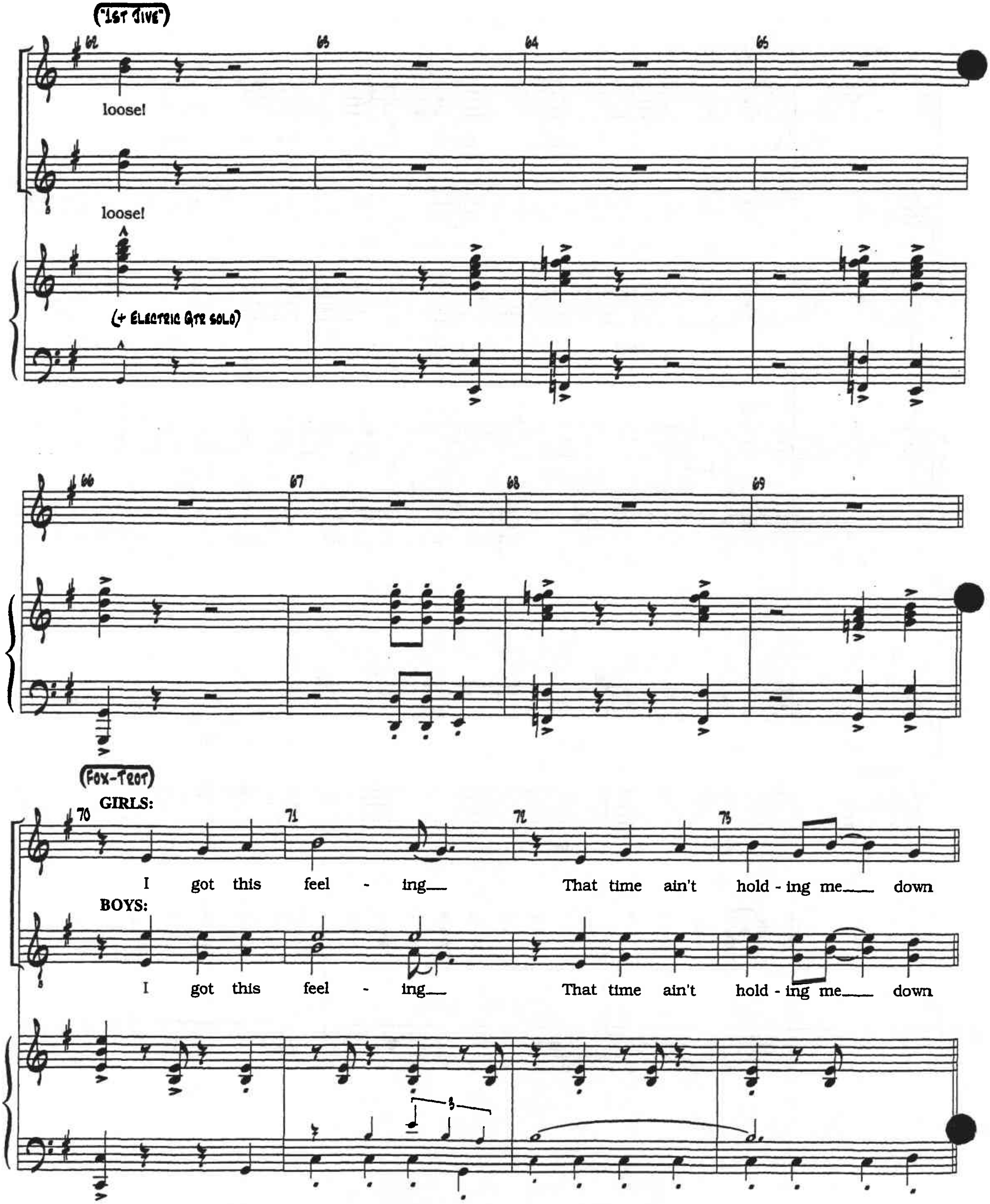

GUYS:
I've got this feel - ing that time's no long - er hold - ing me
down.
ARIEL:
Been feel - ing so strange My life is a - bout to change
RUSTY:
URLEEN / WENDY JO / RUSTY :
I know just how she feels S'what hap-pens when you're wear-ing heels

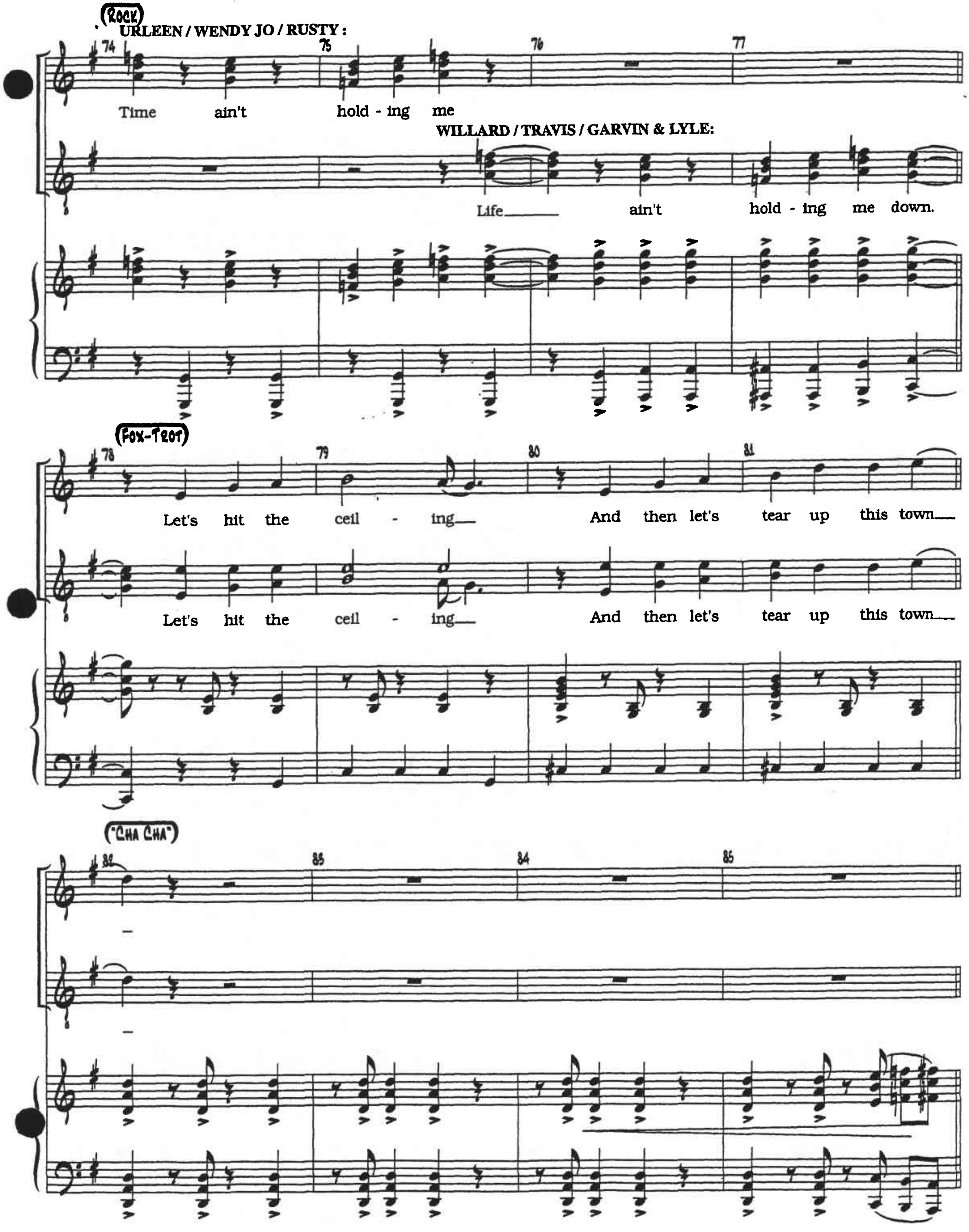

GIRLS:
Let's hit - the ceil - ing—— And then let's tear up this town——
BOYS:
Let's hit - the ceil - ing—— And then let's tear up this town——
29
30
31
32
33
34
35
36
37
38
(Drs)
39
40
41
42
Ah
Ah

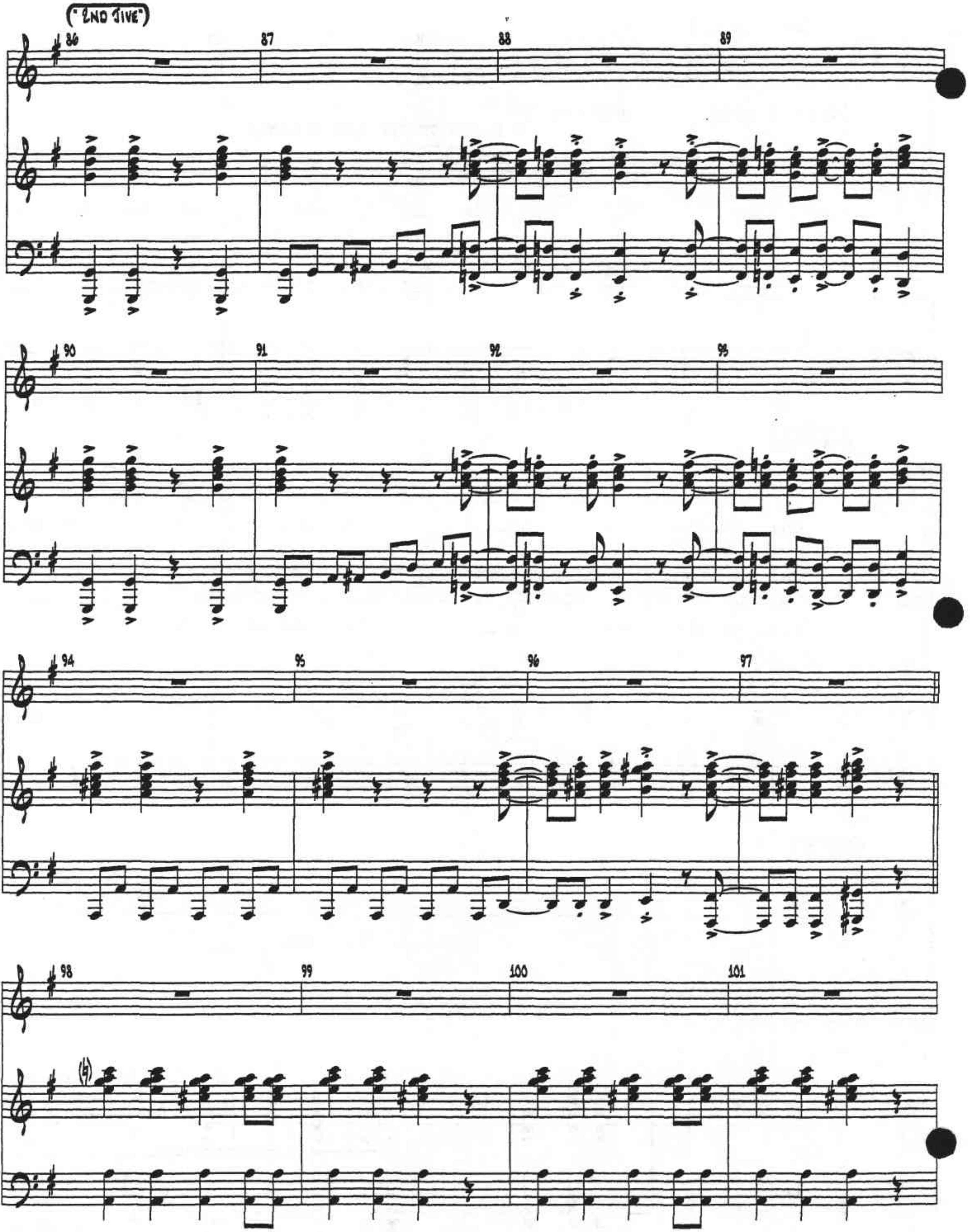
cue to continue:
REN: "You're beautiful.

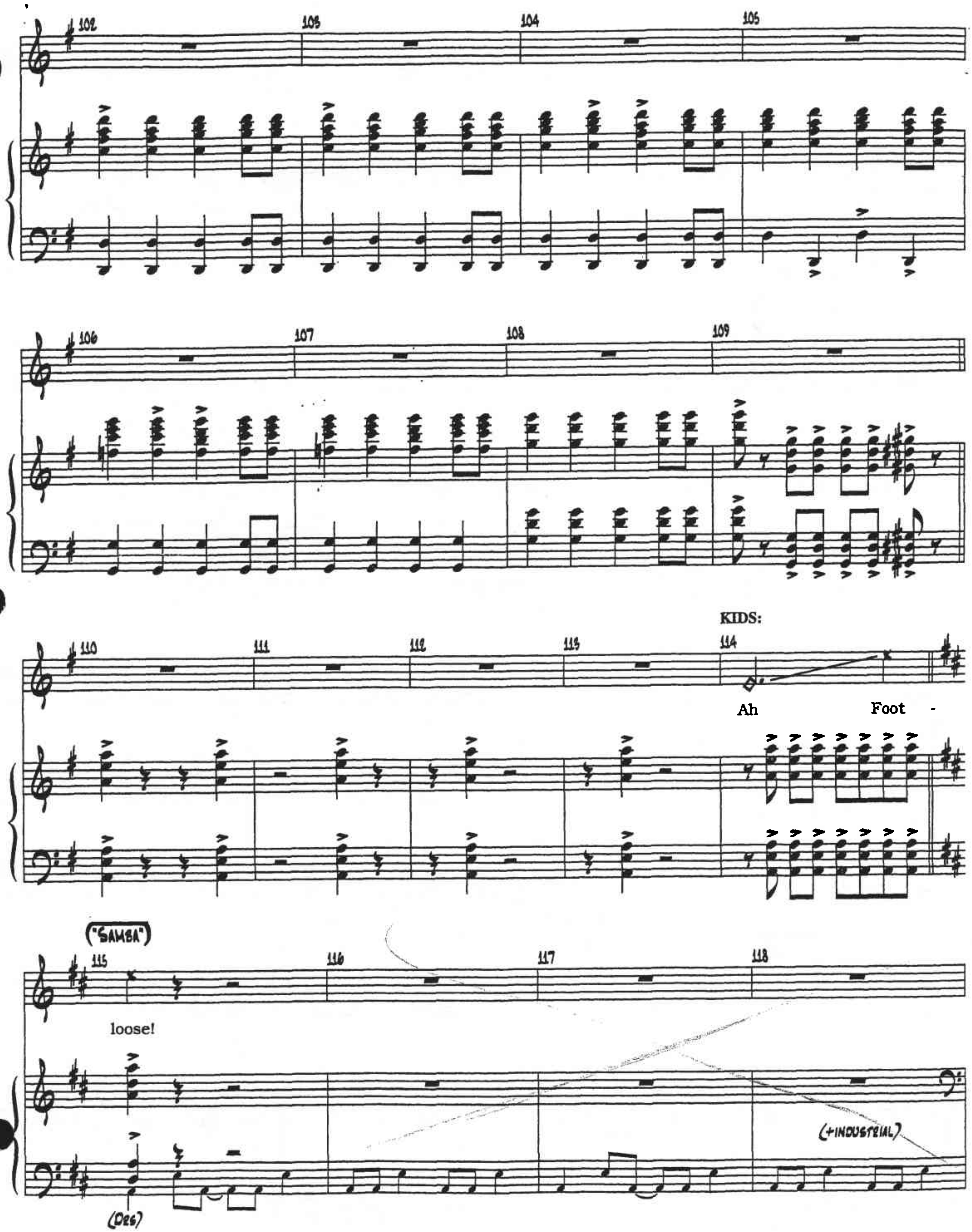

Ah
To-night we're gon-na cut
Ah
To-night we're gon-na cut
loose Foot - loose Kick off your Sun - day shoes
loose Foot - loose Kick off your Sun - day shoes
Please Lou - ise Pull me off a my knees
Please Lou - ise Pull me off a my knees

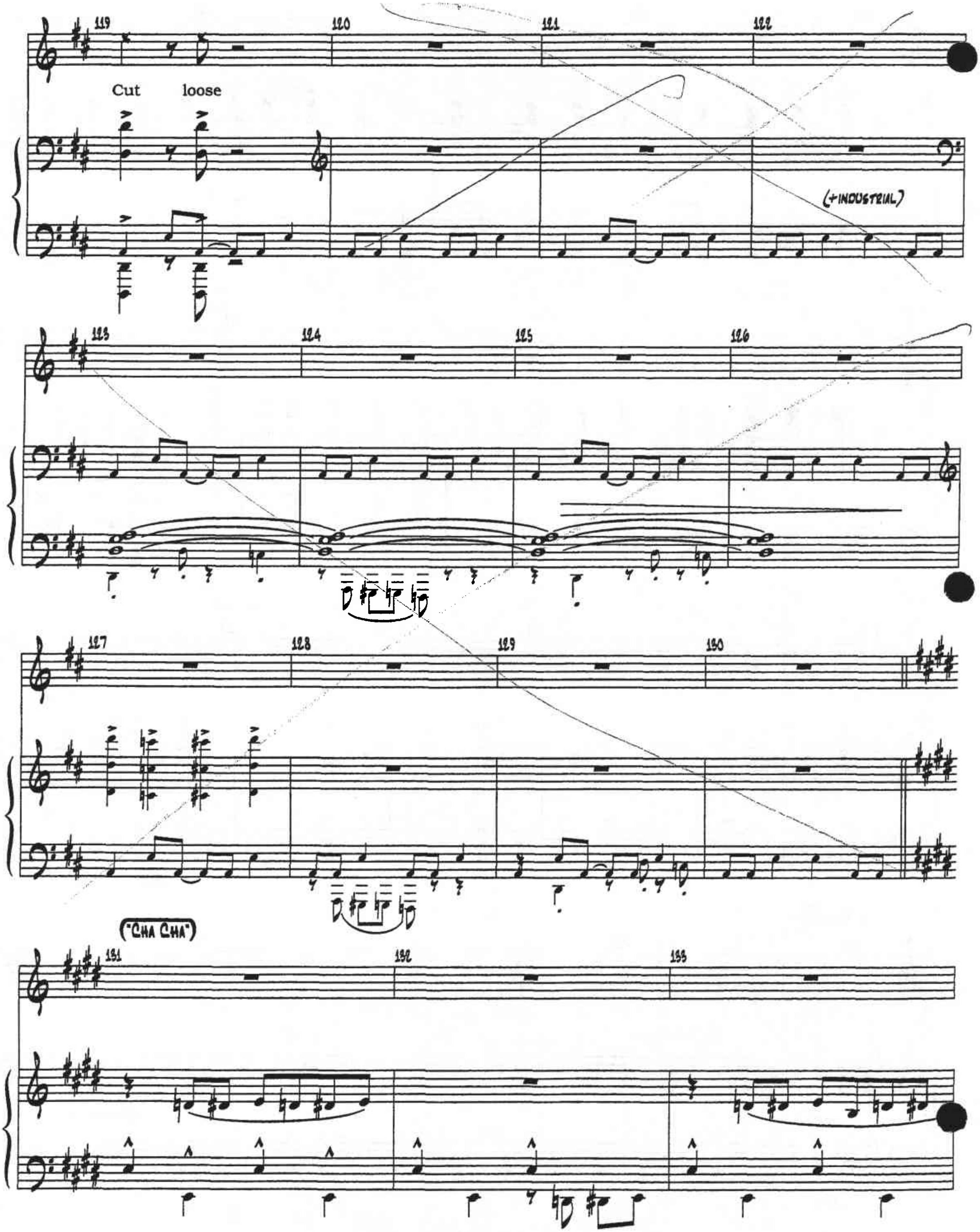

URLEEN / WENDY JO / RUSTY :
55
56
57
58
Jack back Come on be-fore we crack
GIRLS:
Jack get back Come on be - fore we crack
BOYS:
Jack get back Come on be - fore we crack
GIRLS:
59
60
61
Lose your blues Ev' - ry - bo - dy cut Foot -
BOYS:
Lose your blues Ev' - ry - bo - dy cut Foot -

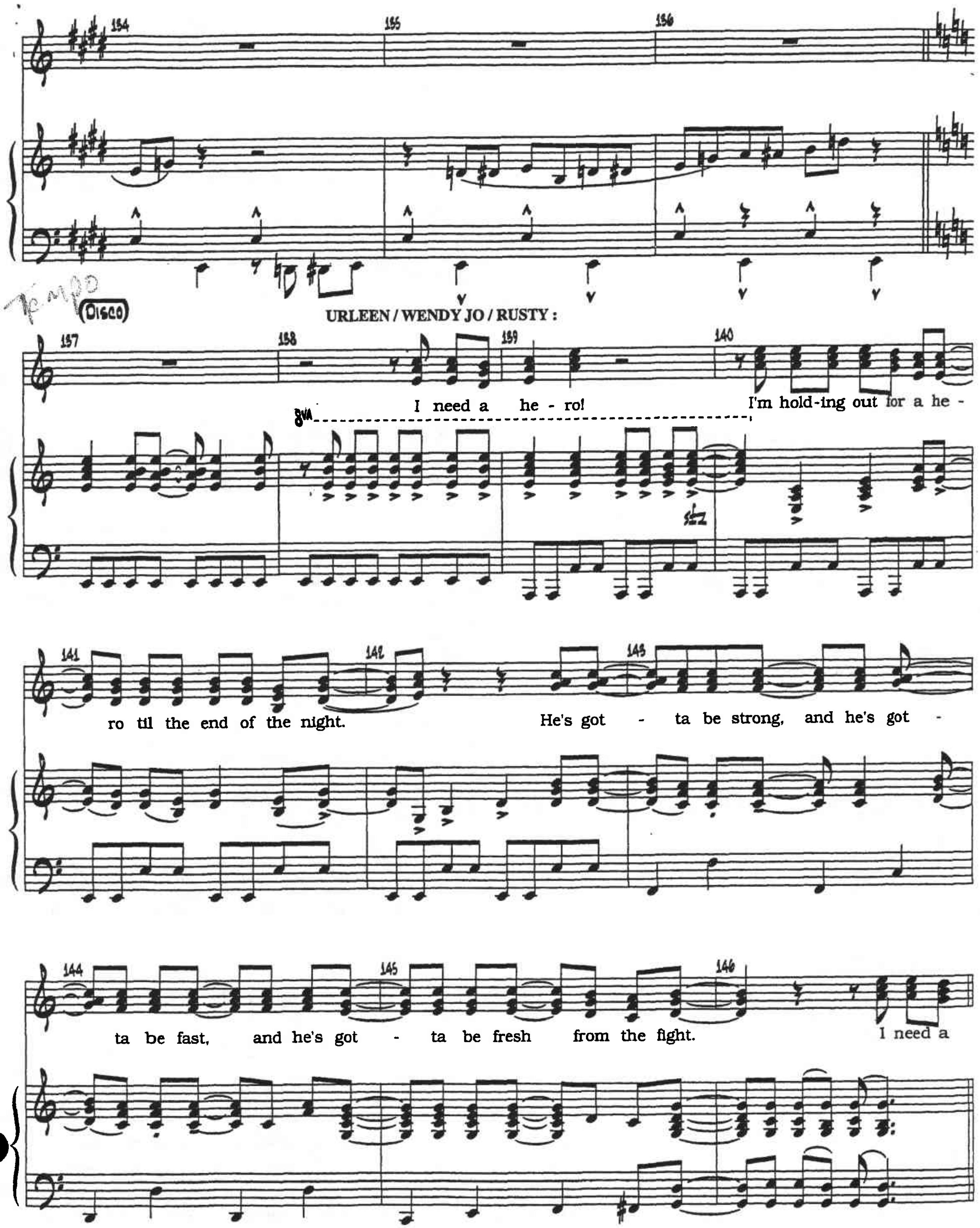

("1st Jive")
62
63
64
65
loose!
loose!
(+ Electric Gtr solo)
66
67
68
69
(Fox-Trot)
GIRLS:
70
71
72
73
I got this feel - ing___ That time ain't hold - ing me___ down
BOYS:
I got this feel - ing___ That time ain't hold - ing me___ down
3

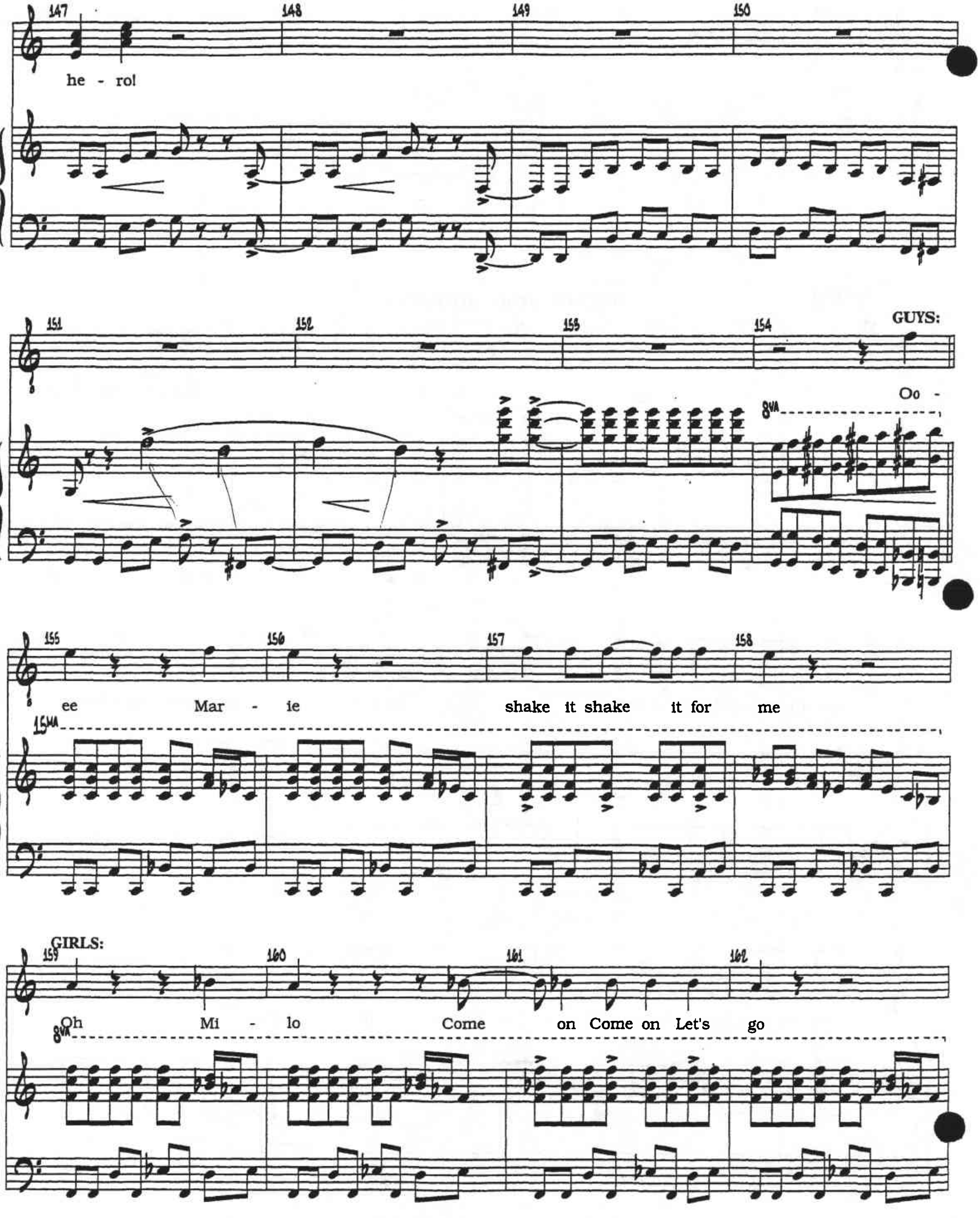

(Rock)
URLEEN / WENDY JO / RUSTY :
74
75
76
77
Time ain't hold - ing me
WILLARD / TRAVIS / GARVIN & LYLE:
Life ain't hold - ing me down.
(Fox-Trot)
78
79
80
81
Let's hit the ceil - ing And then let's tear up this town
Let's hit the ceil - ing And then let's tear up this town
("Cha Cha")
82
83
84
85

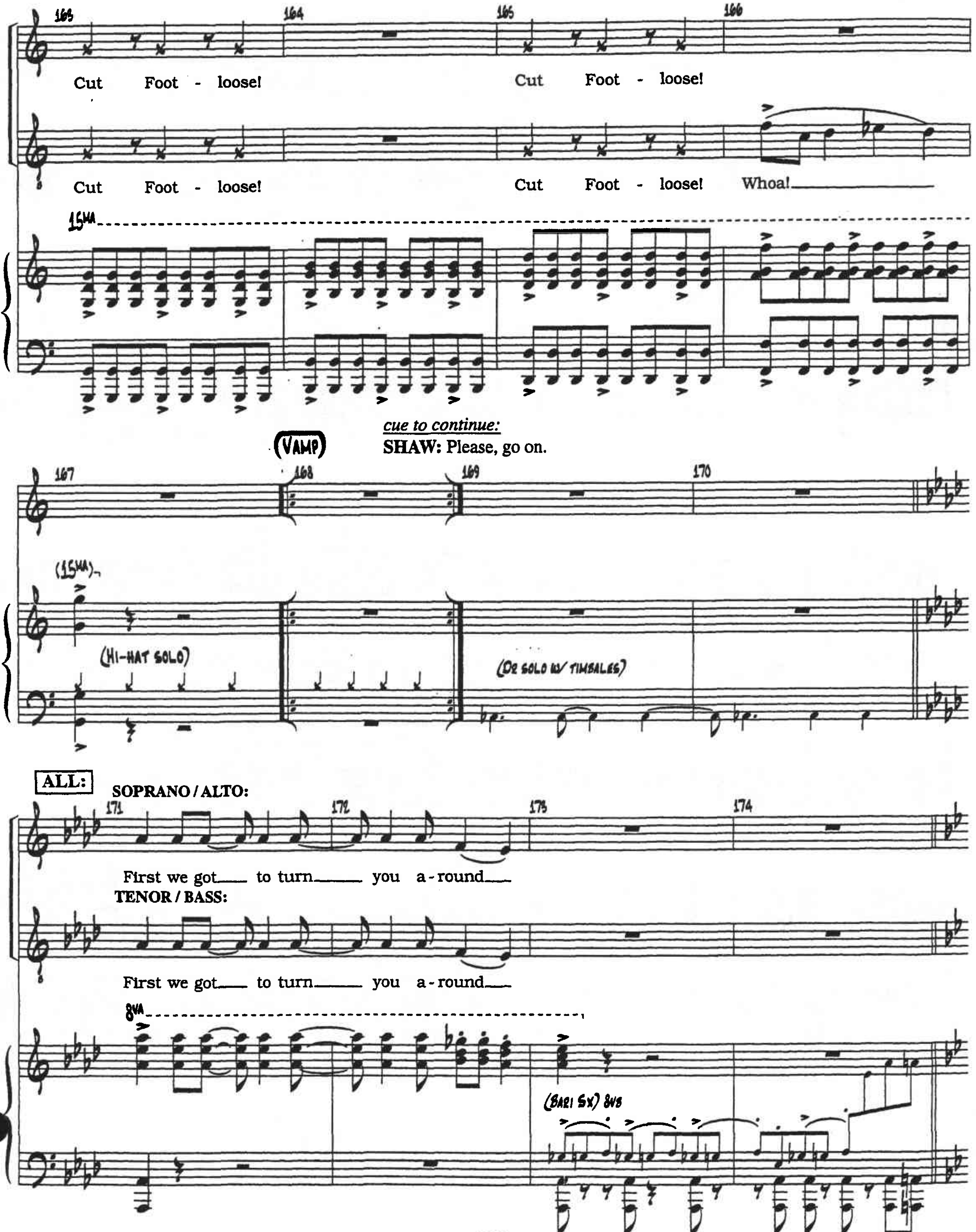

("2ND JIVE")
(♮)


KIDS:
Ah
Foot -
("SAMBA")
loose!
(+INDUSTRIAL)
(ORG)


Cut
loose
(+INDUSTRIAL)
("CHA CHA")


134
135
136
Tempo
(Disco)
URLEEN / WENDY JO / RUSTY :
137
138
139
140
I need a he - ro!
8va
I'm hold-ing out for a he -
141
142
143
ro til the end of the night.
He's got - ta be strong, and he's got -
144
145
146
ta be fast, and he's got - ta be fresh from the fight.
I need a

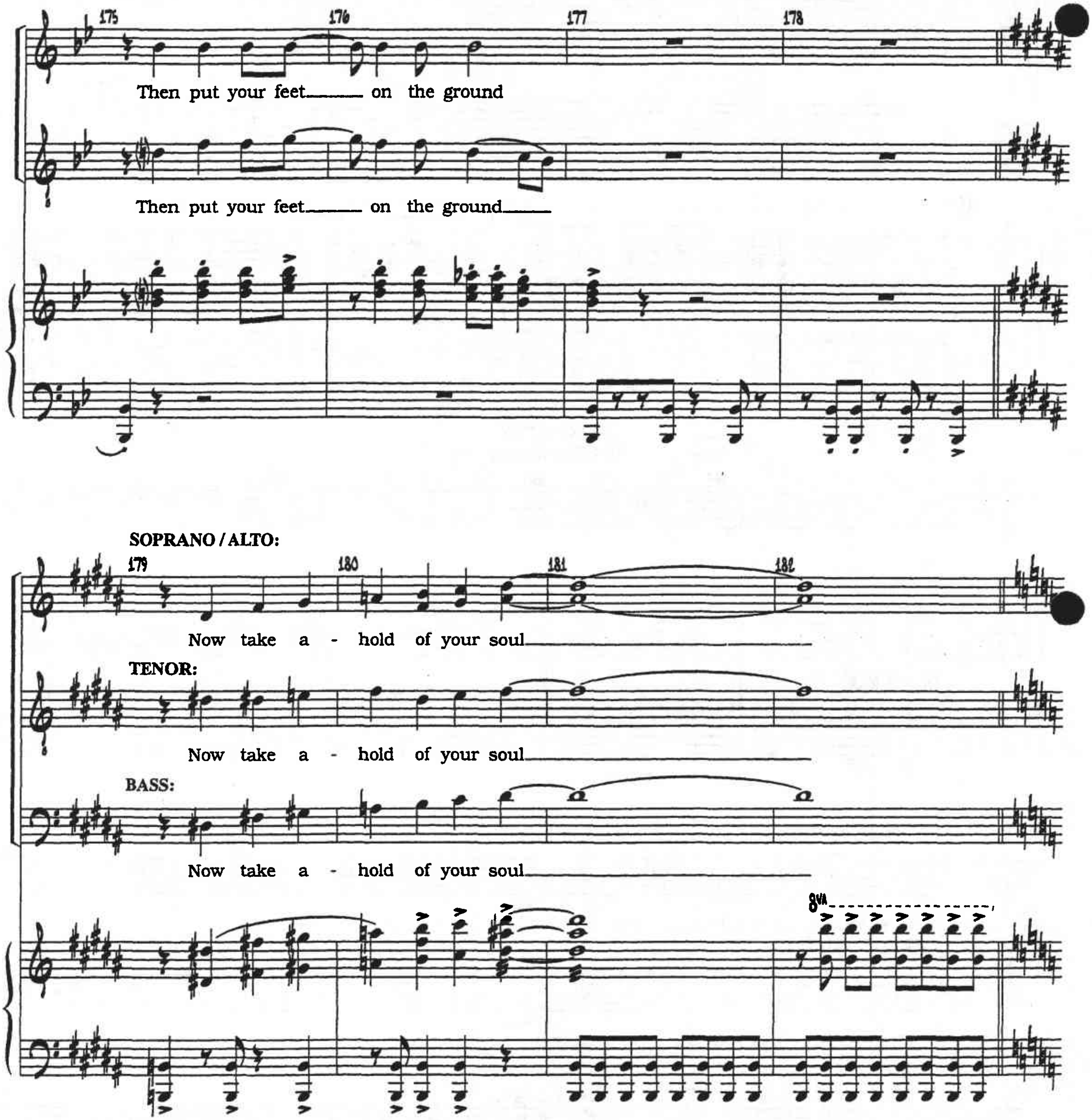

he - ro!
GUYS:
Oo -
8VA
ee Mar - ie shake it shake it for me
15MA
GIRLS:
Oh Mi - lo Come on Come on Let's go
8VA

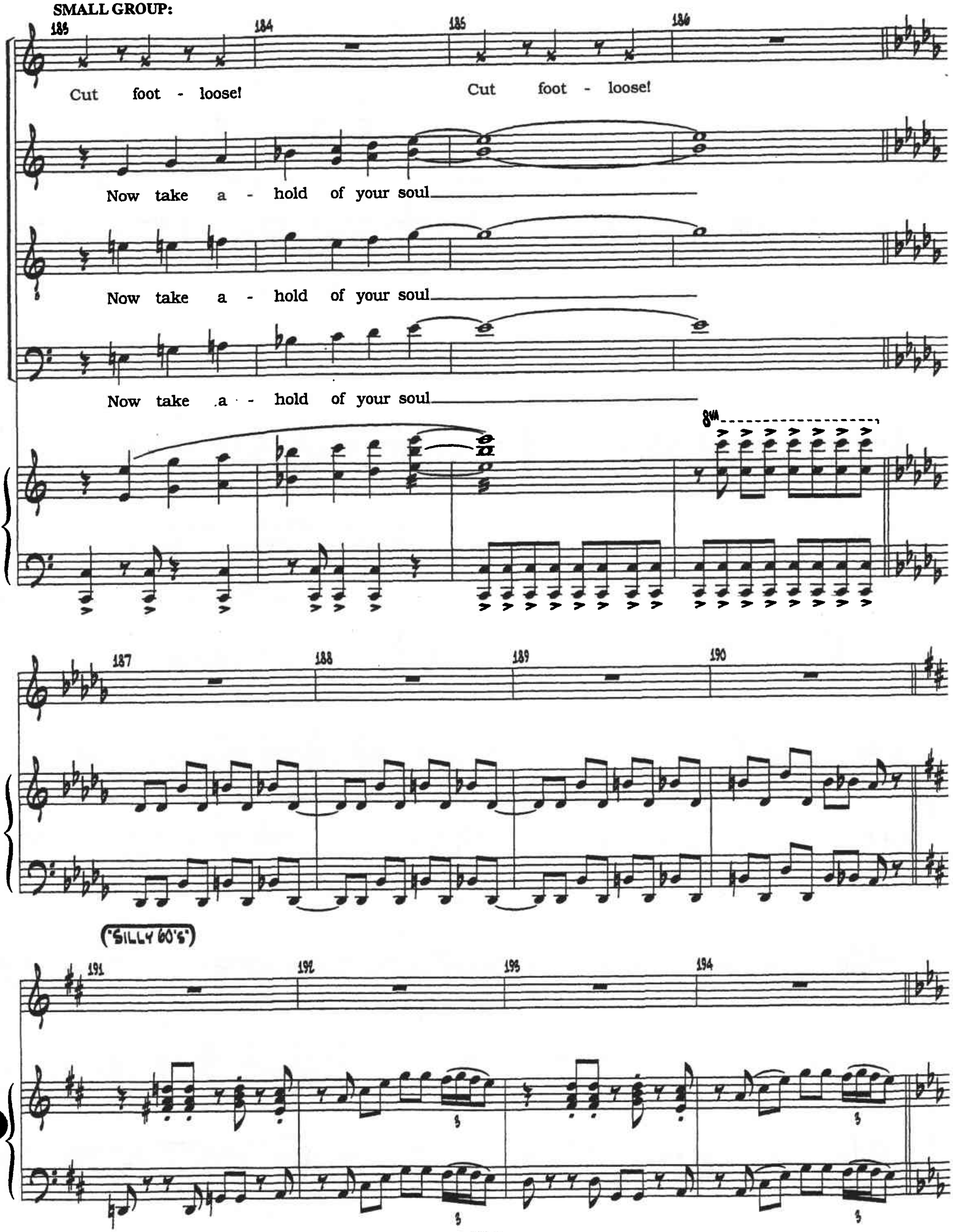


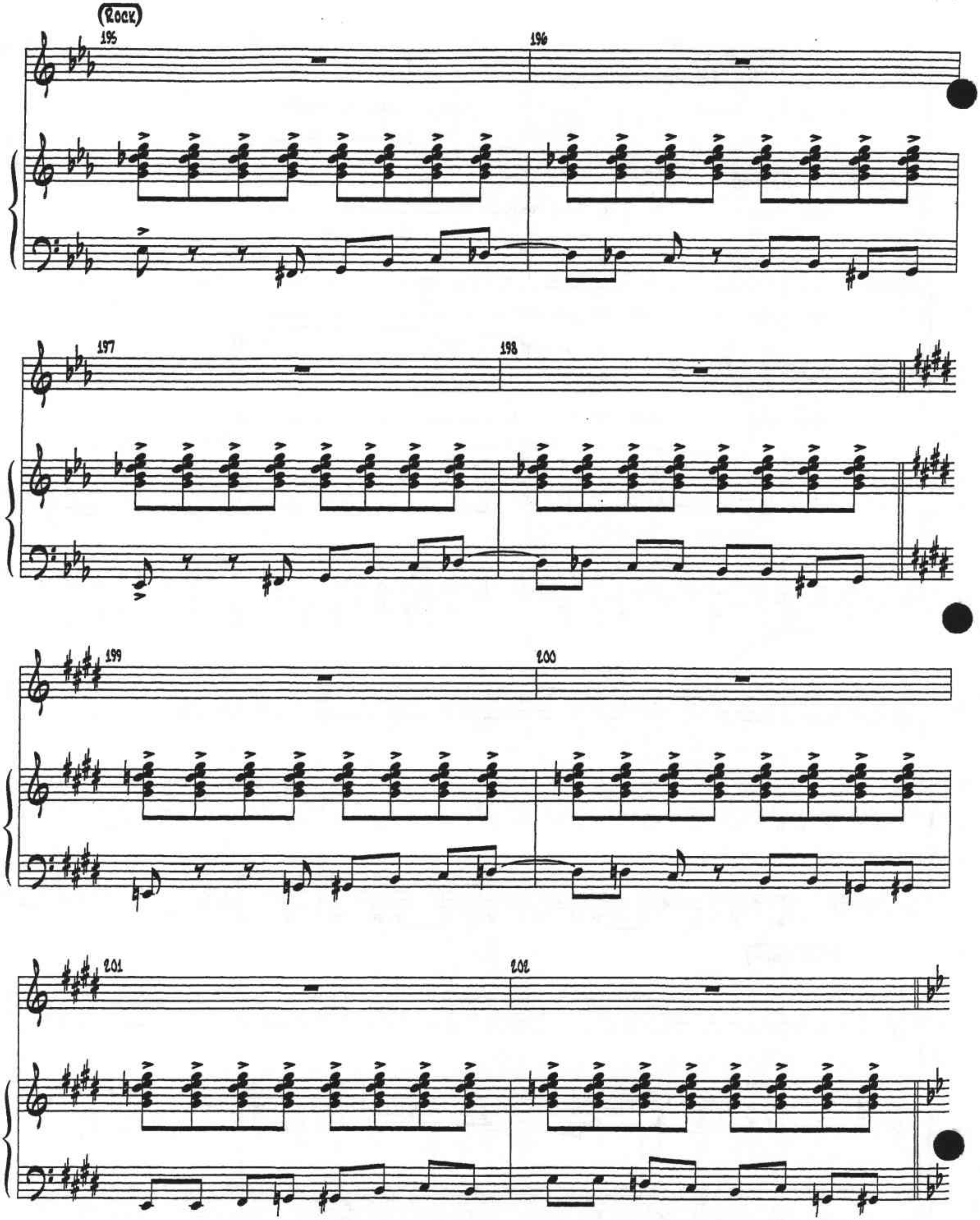
cue to continue:
SHAW: Please, go on.

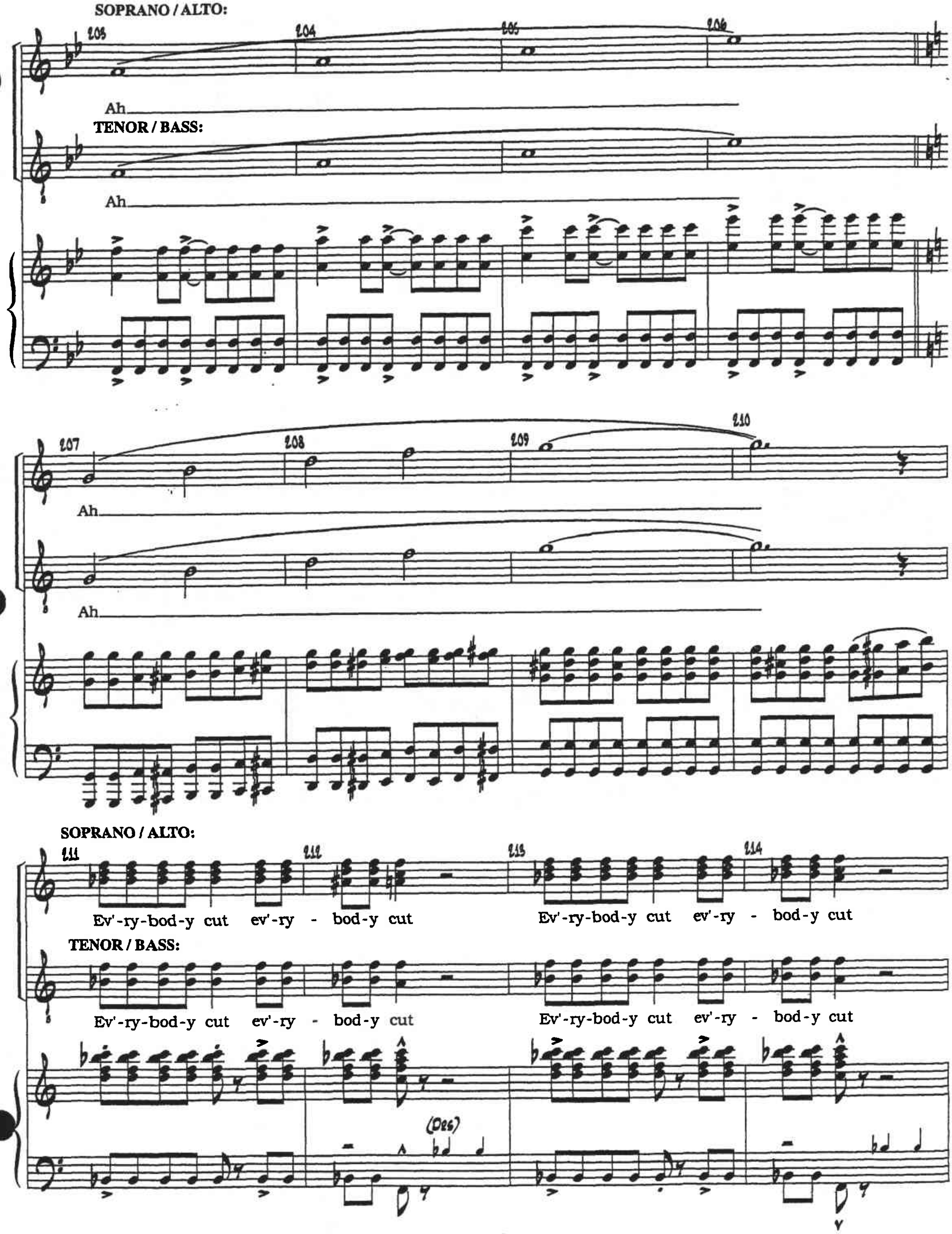
ALL:
SOPRANO / ALTO:
TENOR / BASS:

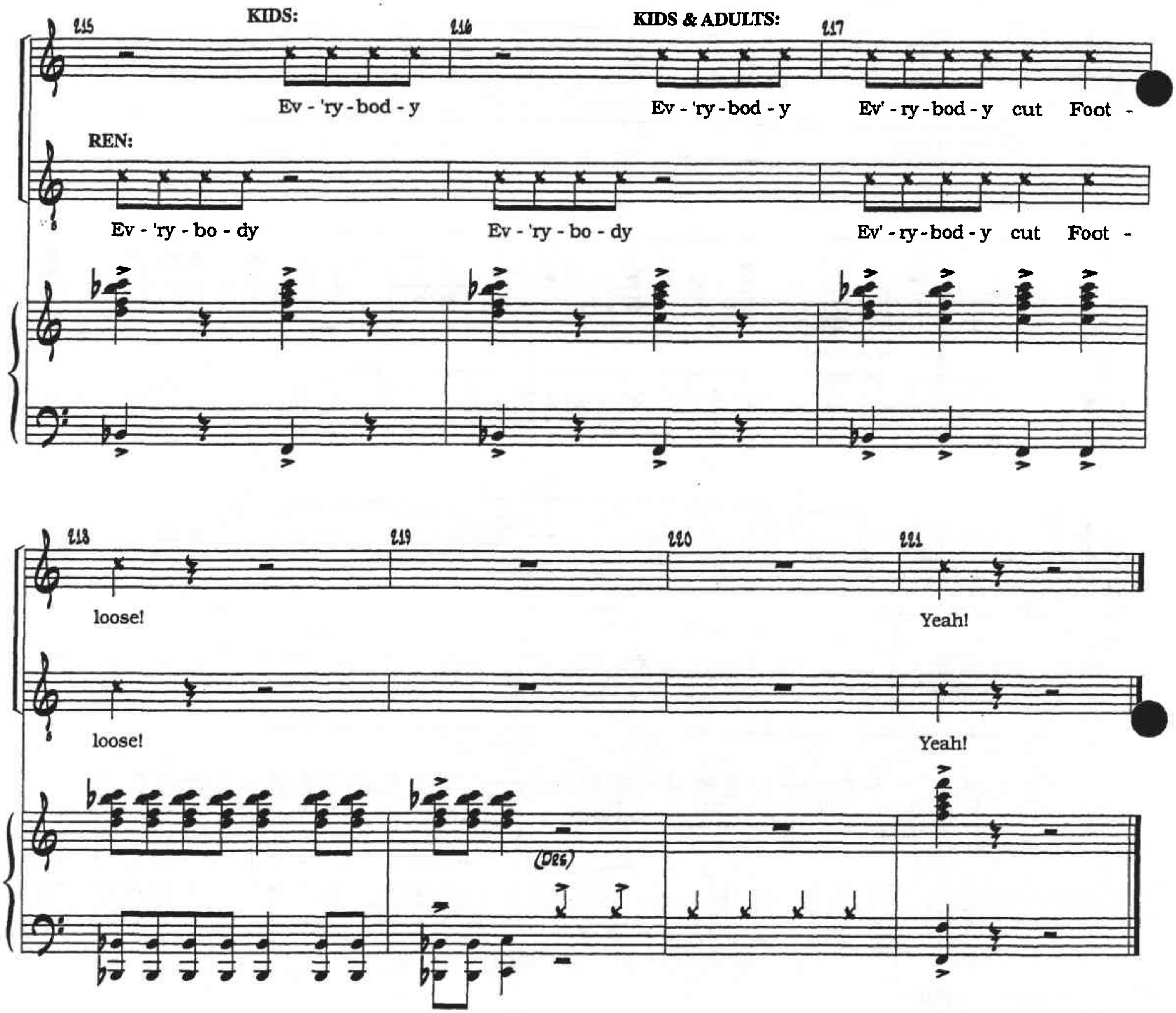
163
164
165
166
Cut Foot - loose! Cut Foot - loose!
Cut Foot - loose! Cut Foot - loose! Whoa!
15MA
167
(VAMP)
168
169
170
(15MA)
(HI-HAT SOLO)
(DR SOLO W/ TIMBALES)
171
172
173
174
First we got to turn you a - round
First we got to turn you a - round
8VA
(BARI SX) 8VB


175
176
177
178
Then put your feet on the ground
Then put your feet on the ground
SOPRANO / ALTO:
179
180
181
182
Now take a - hold of your soul
TENOR:
Now take a - hold of your soul
BASS:
Now take a - hold of your soul
8va


SMALL GROUP:
Cut foot - loose!
Cut foot - loose!
Now take a - hold of your soul
Now take a - hold of your soul
Now take a - hold of your soul
8va
("SILLY 60'S")

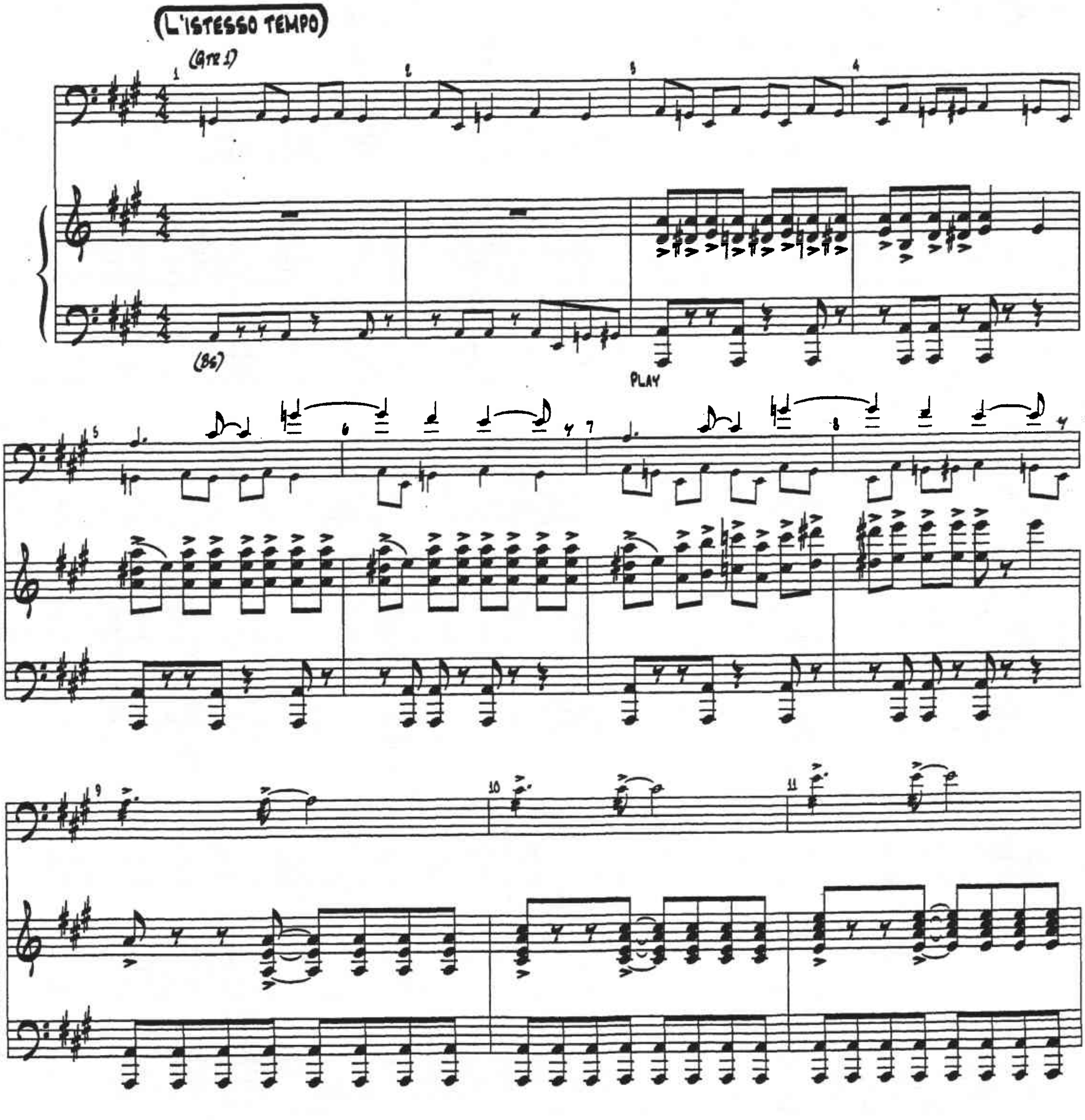

(ROCK)

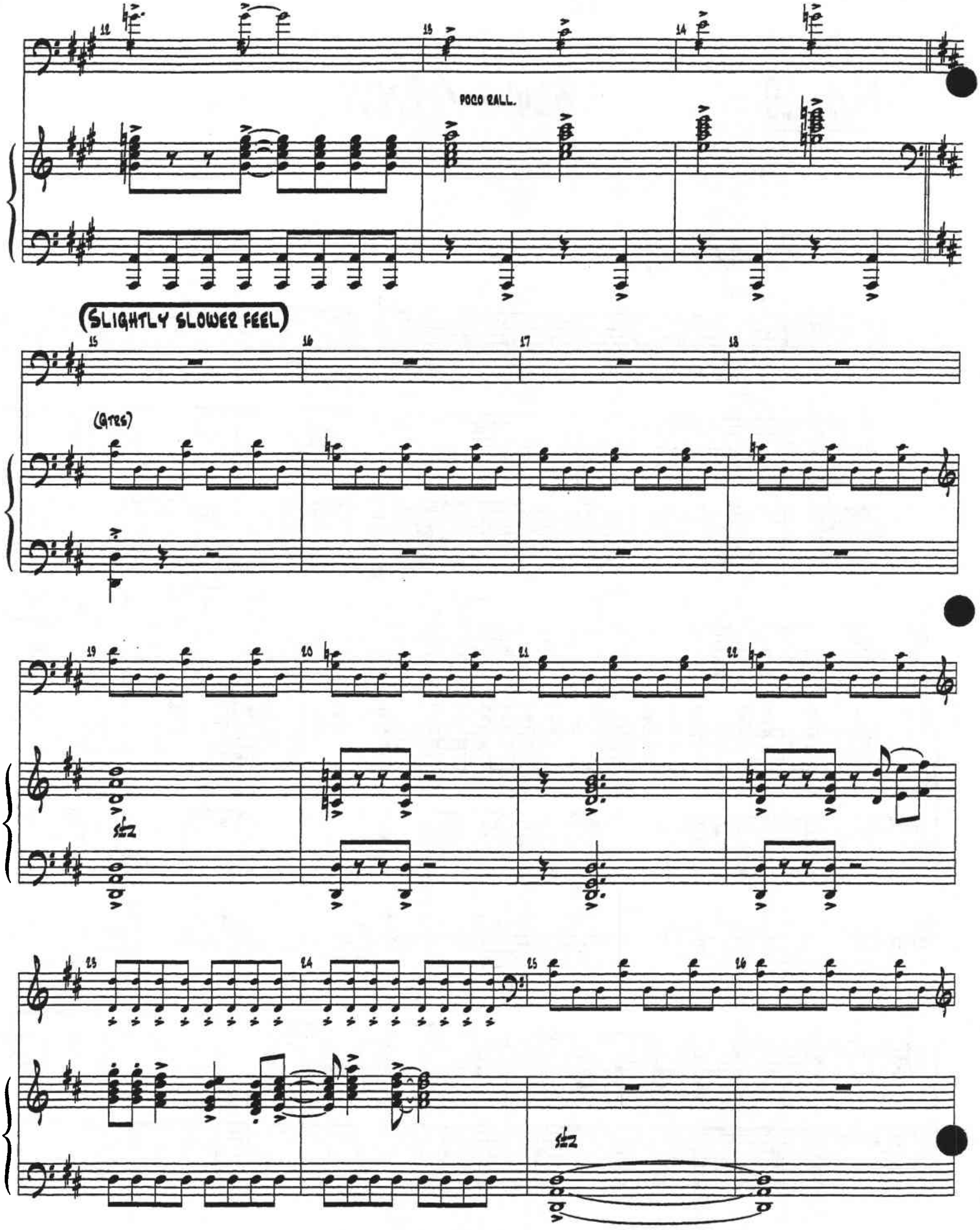

SOPRANO / ALTO:
203
204
205
206
Ah
TENOR / BASS:
Ah
207
208
209
210
Ah
Ah
SOPRANO / ALTO:
211
212
213
214
Ev'-ry-bod-y cut ev'-ry - bod-y cut
Ev'-ry-bod-y cut ev'-ry - bod-y cut
TENOR / BASS:
Ev'-ry-bod-y cut ev'-ry - bod-y cut
Ev'-ry-bod-y cut ev'-ry - bod-y cut
(Org)

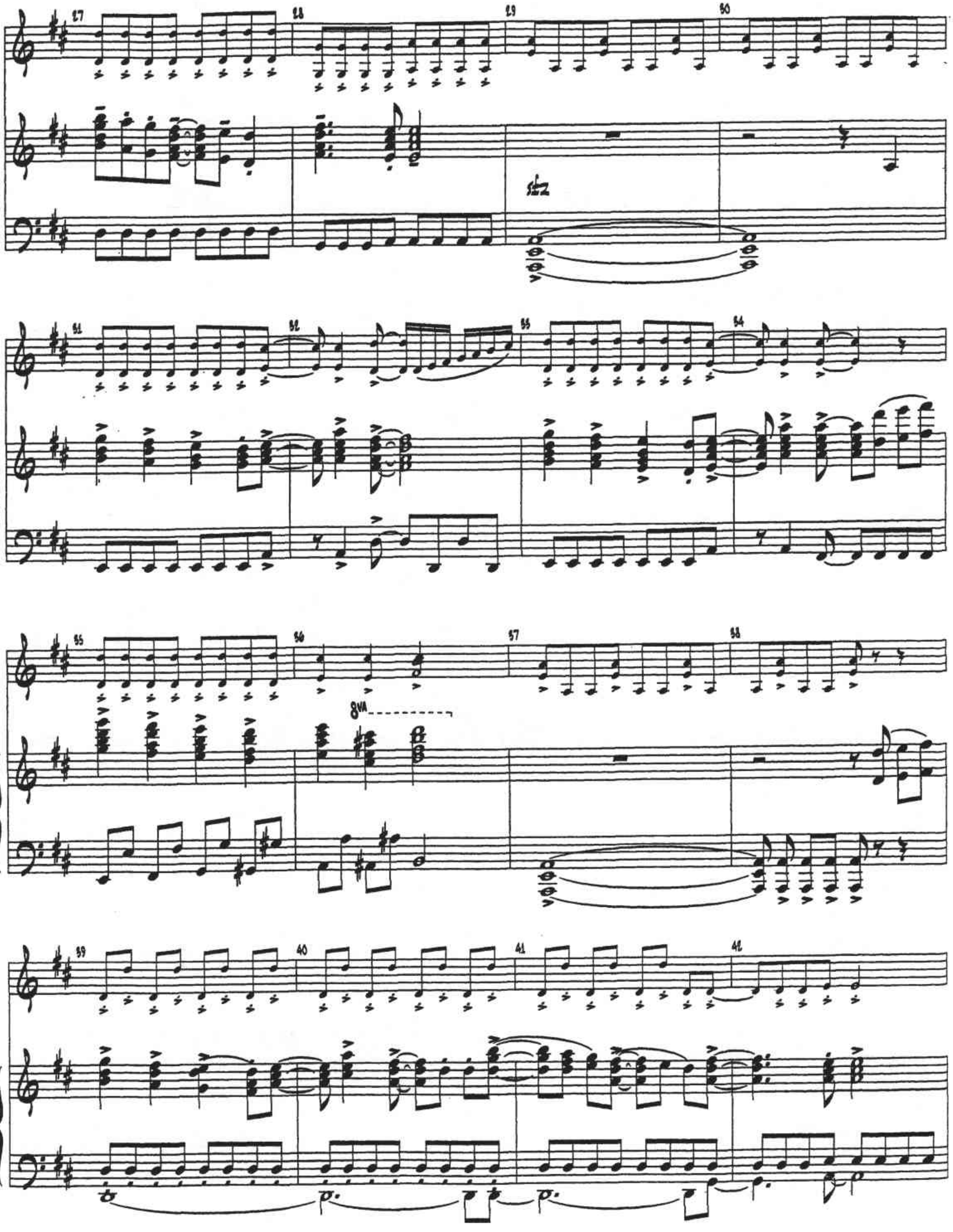

215
KIDS:
Ev - 'ry - bod - y
216
KIDS & ADULTS:
Ev - 'ry - bod - y
217
Ev' - ry - bod - y cut Foot -
REN:
Ev - 'ry - bo - dy
Ev - 'ry - bo - dy
Ev' - ry - bod - y cut Foot -
218
219
220
221
loose!
Yeah!
loose!
Yeah!
(Drs)

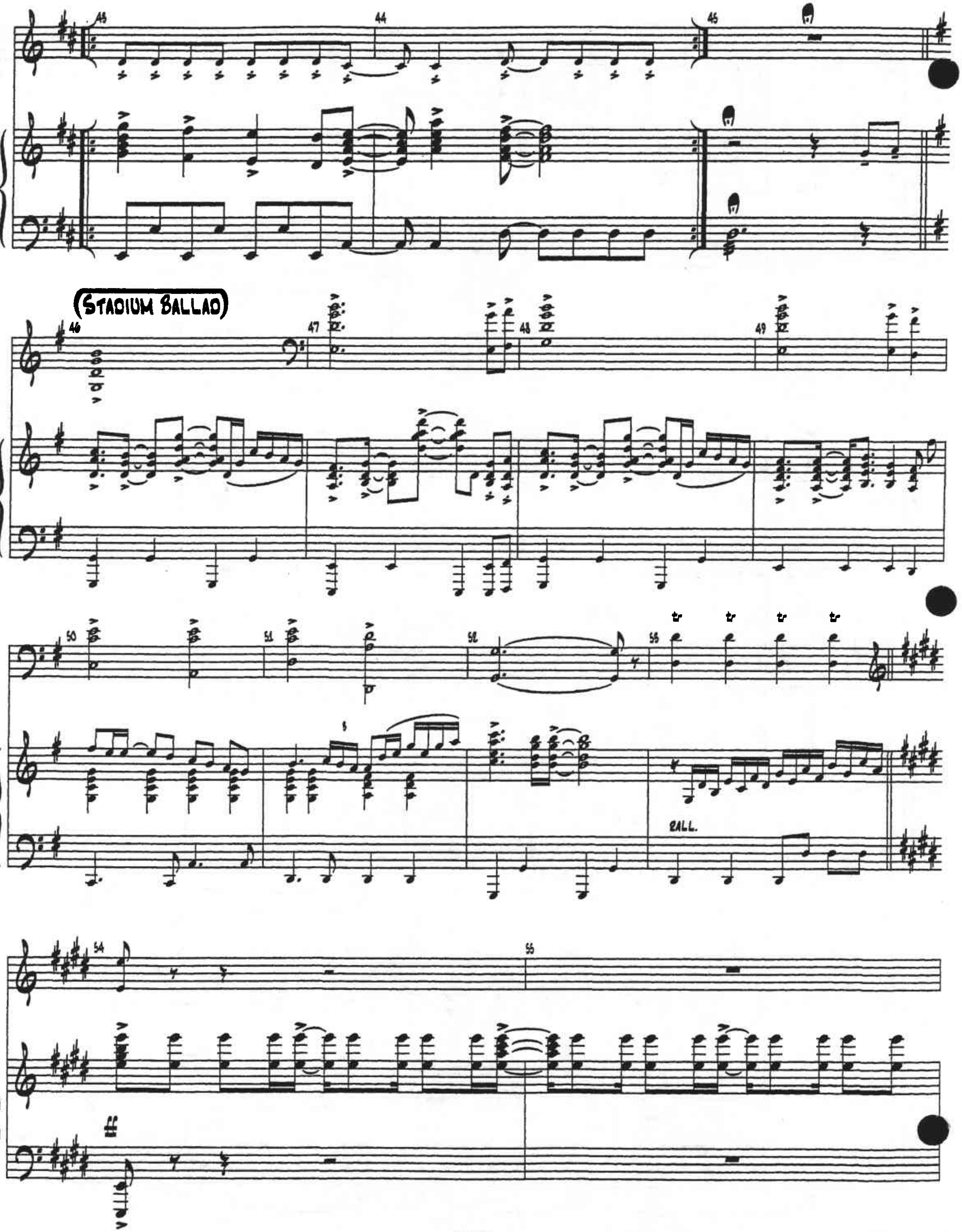
NO. 19

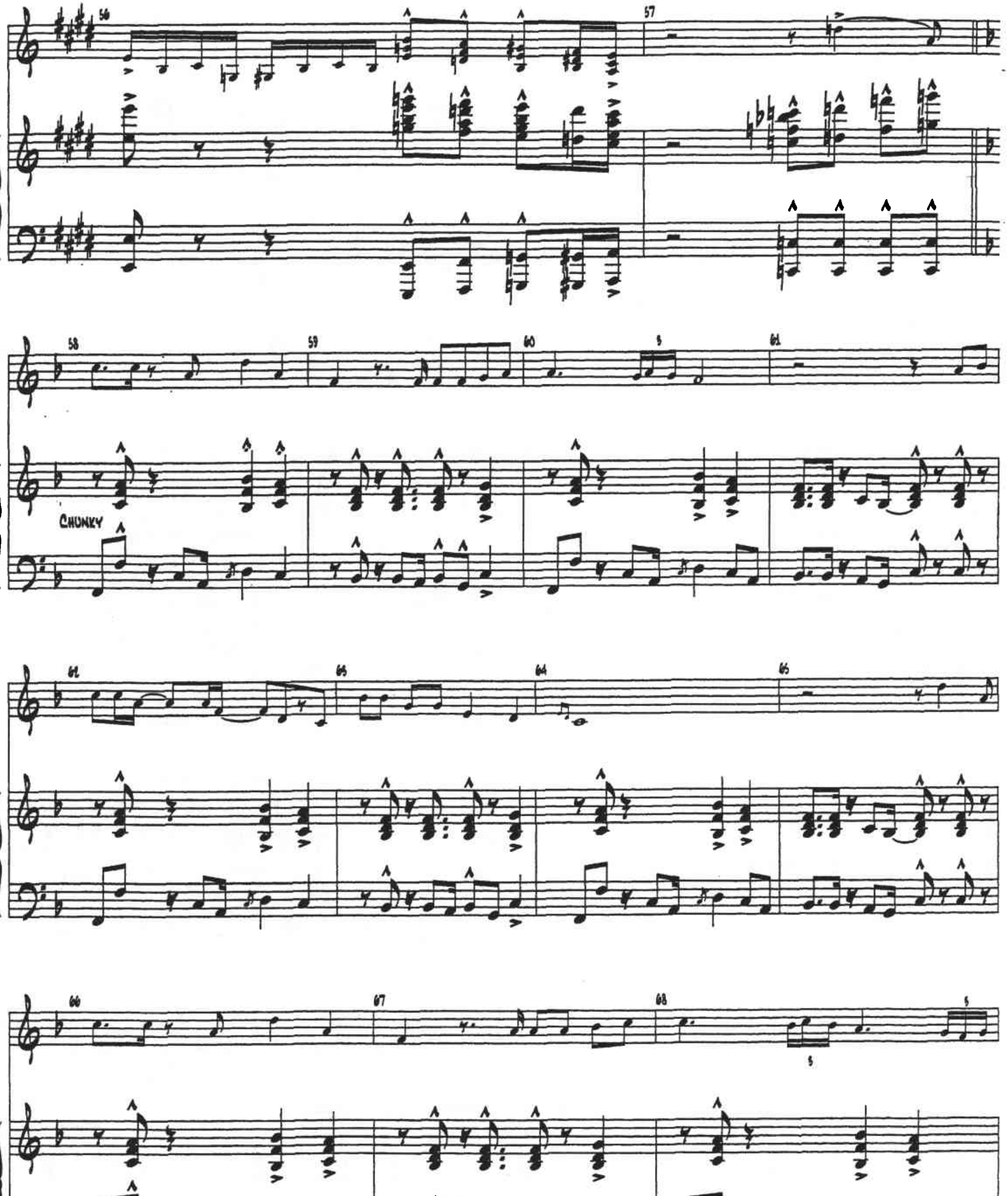
BOWS / EXIT

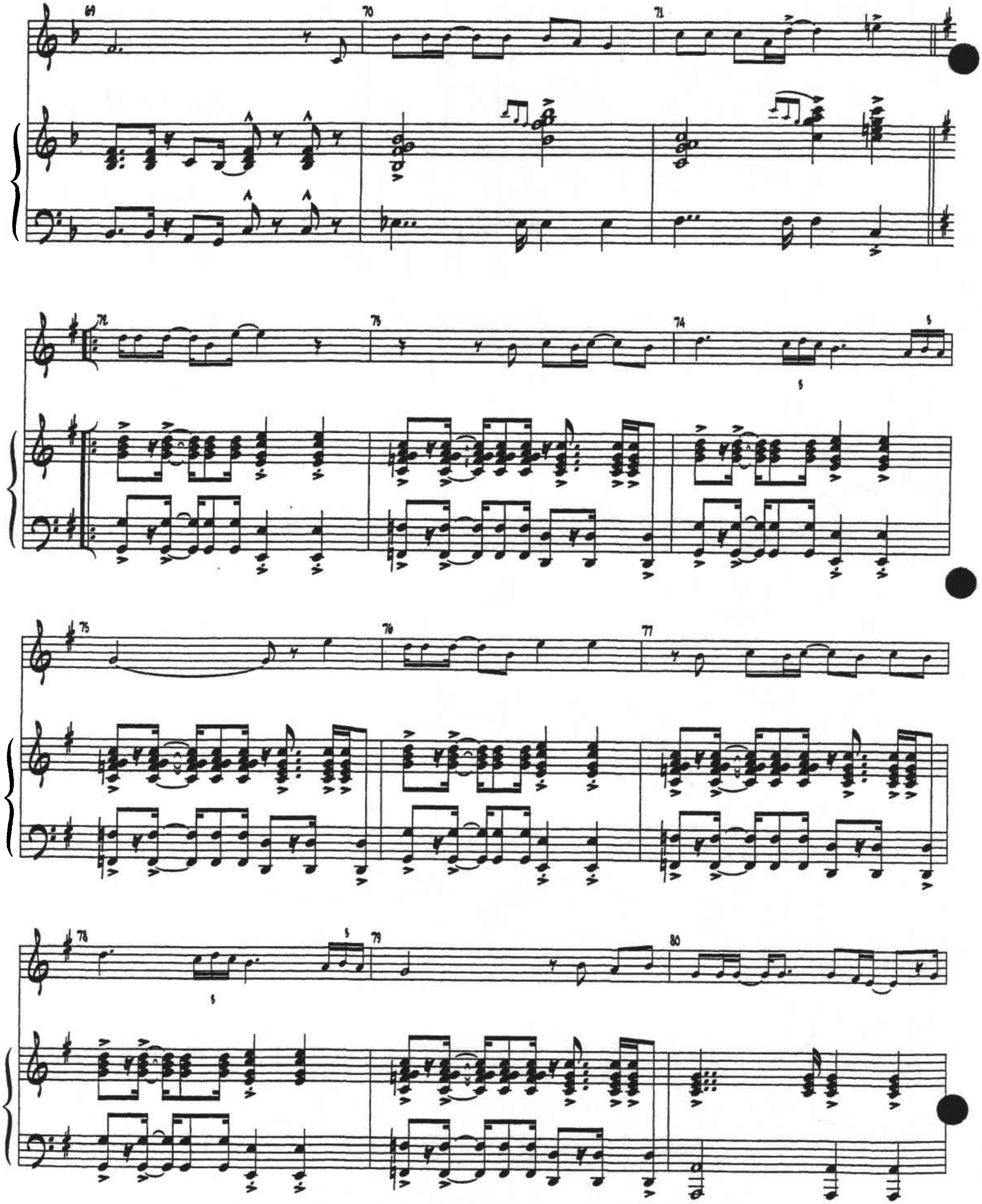

(L'ISTESSO TEMPO)
(GTR 1)
(BS)
PLAY
1
2
3
4
5
6
7
8
9
10
11

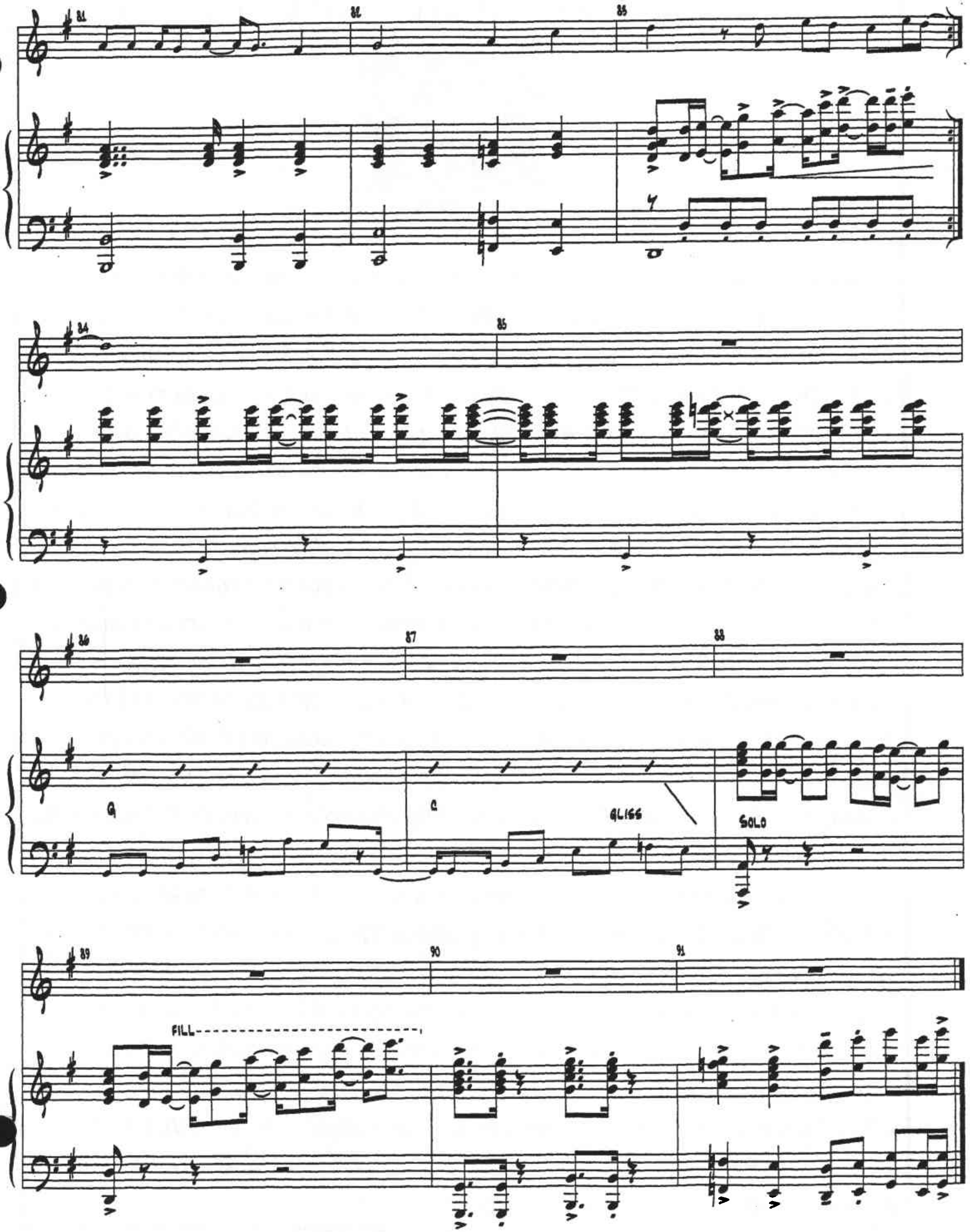

POCO RALL.
(SLIGHTLY SLOWER FEEL)
(GTRS)
sfz
sfz


sfz
8VA


(STADIUM BALLAD)
RALL.
ff


CHUNKY




G
C
GLISS
SOLO
FILL

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